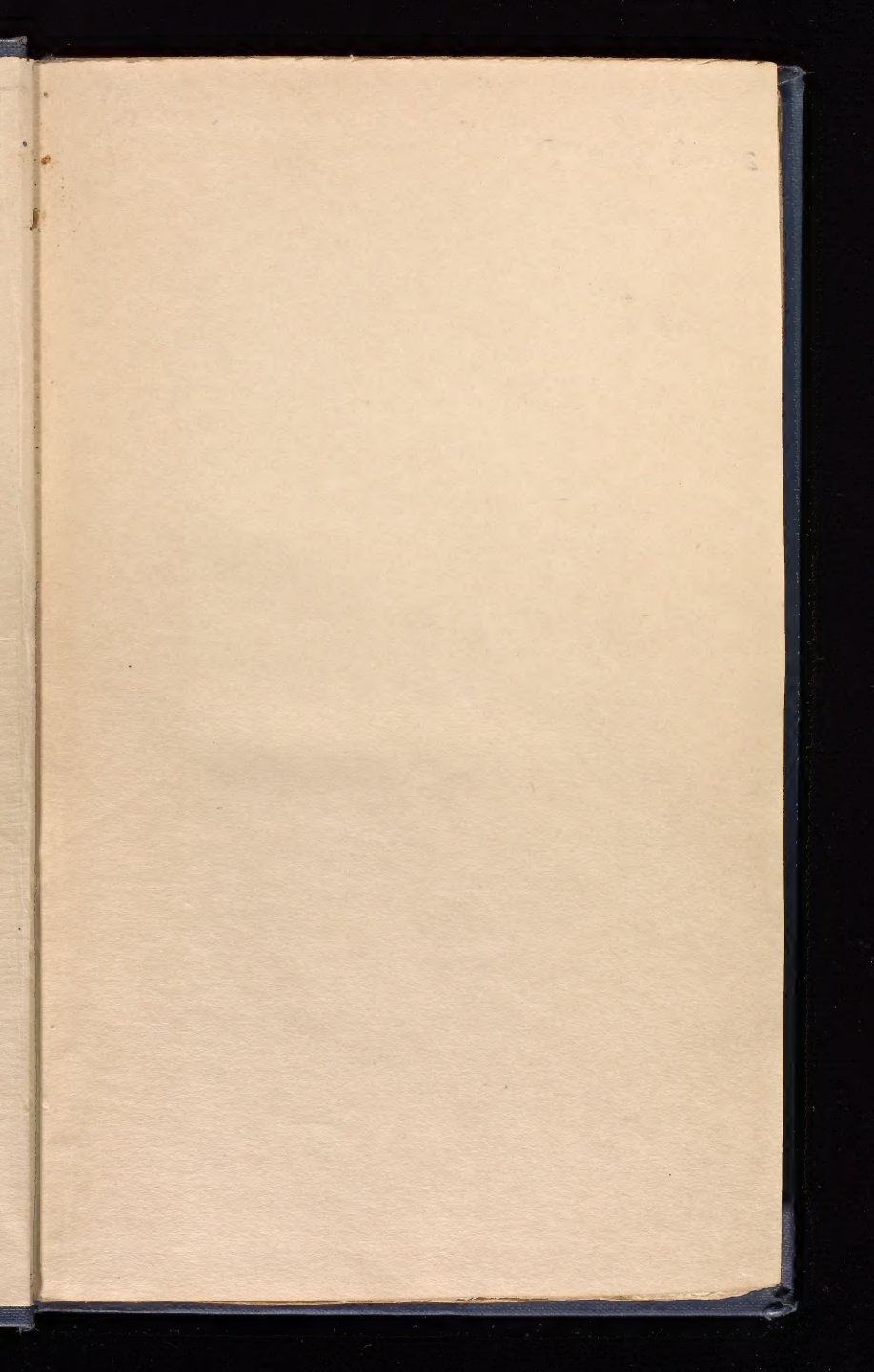
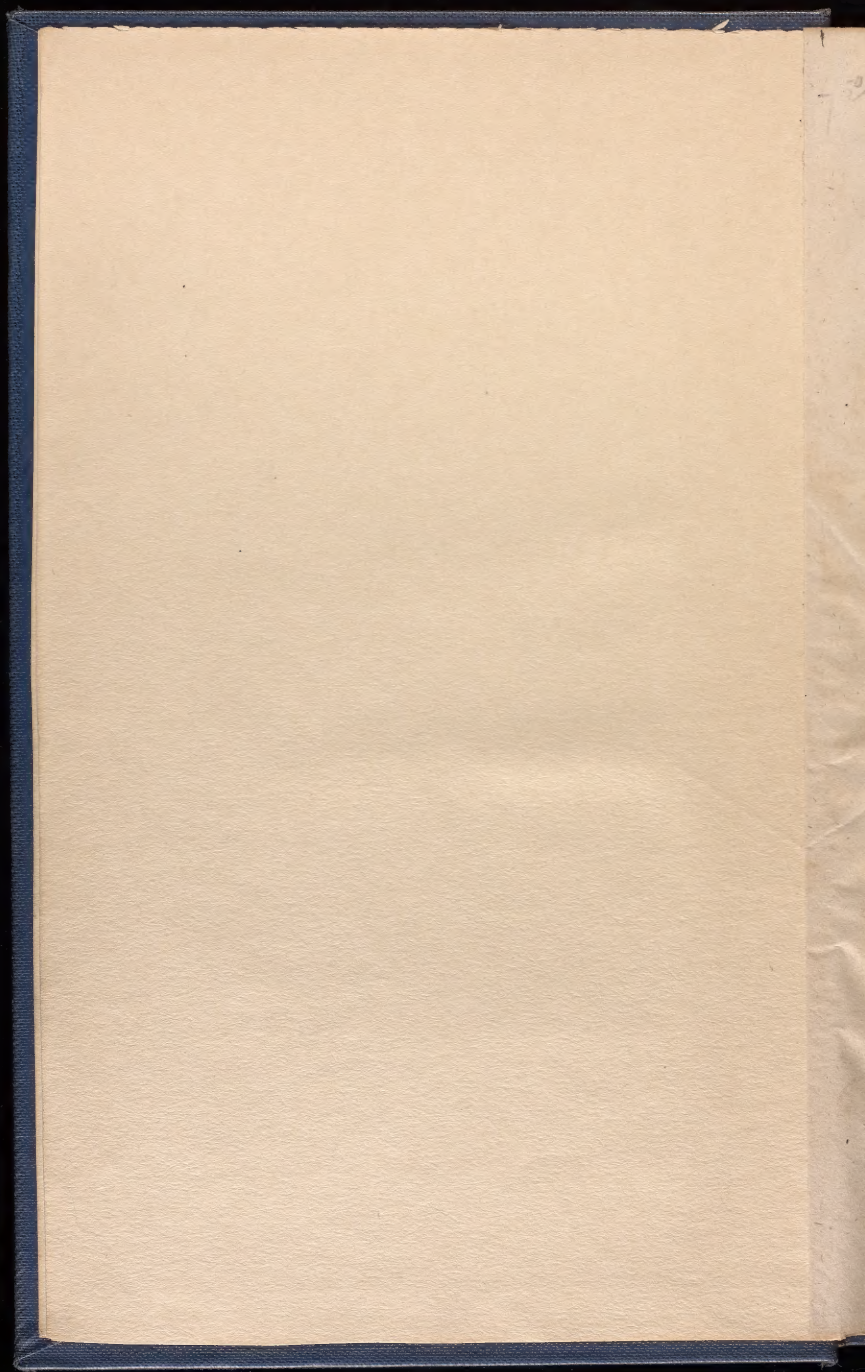
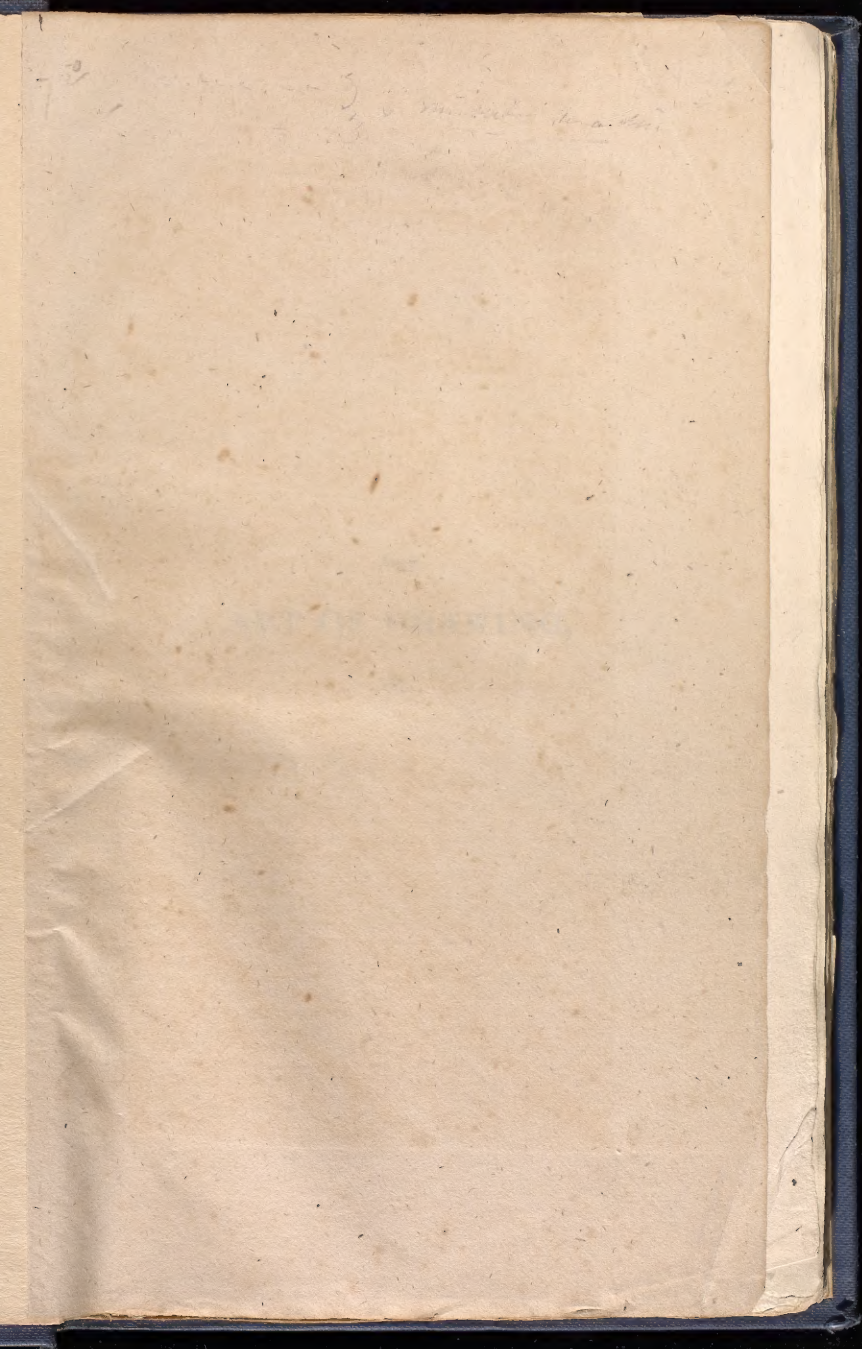


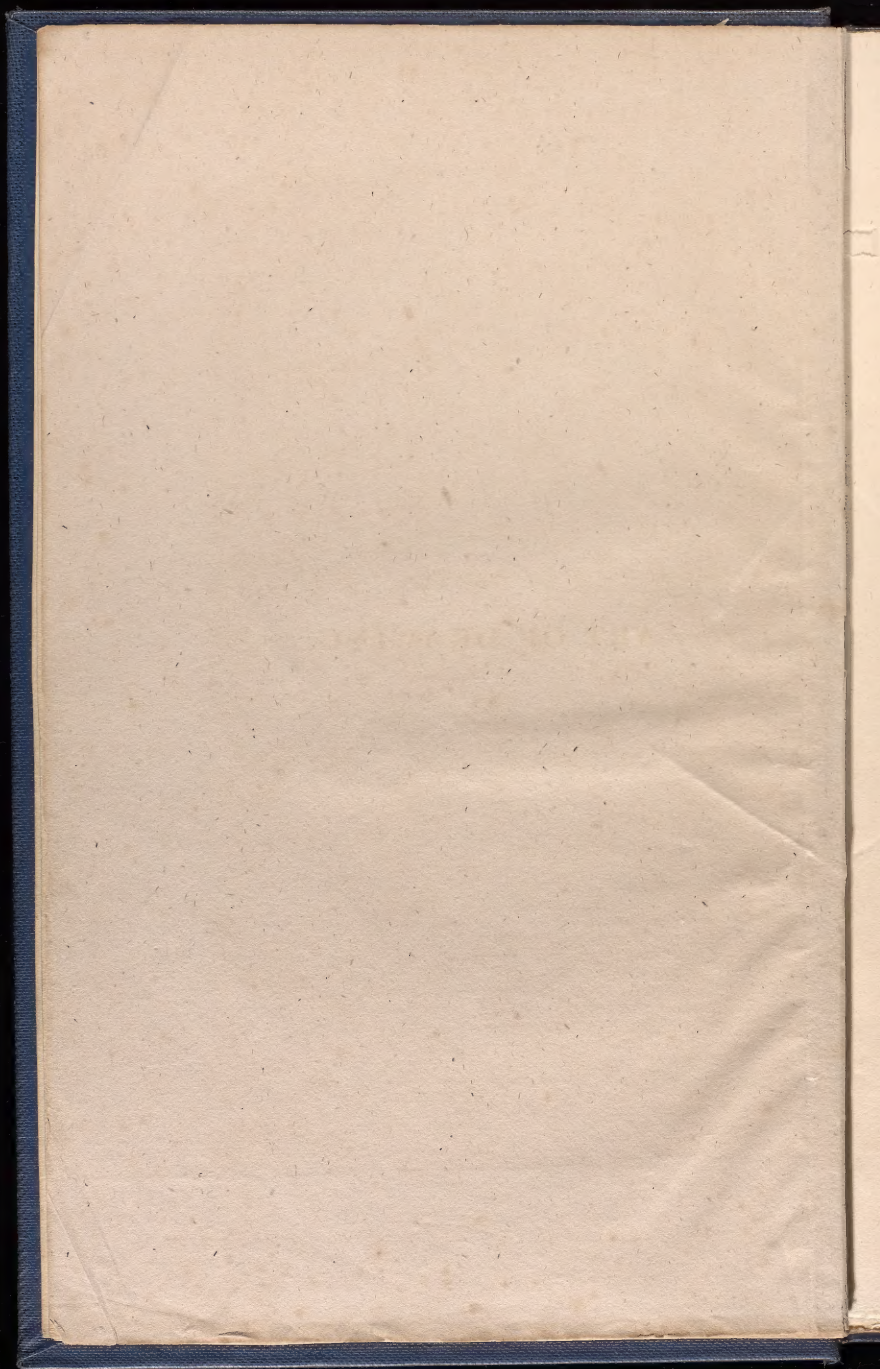
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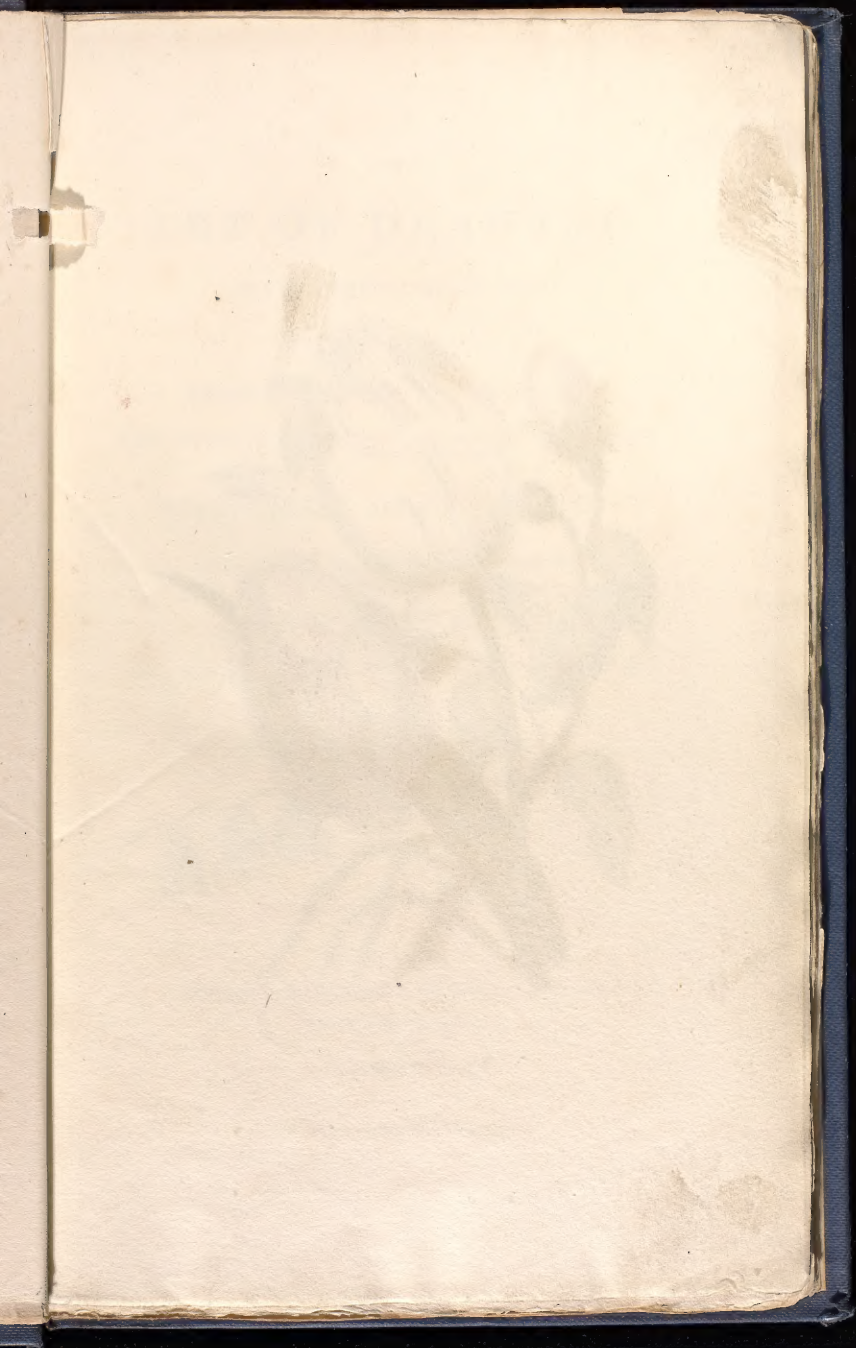






THE
ART OF DRAWING,
&c.

THE
ART OF DRAWING





FLOWERS.

Published by Sherwood Jones & Co. July 1824.

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TWENTY-EIGHT PROGRESSIVE LESSONS,

CALCULATED TO AFFORD THOSE WHO ARE UNACQUAINTED WITH THE ART, THE MEANS
OF ACQUIRING A COMPETENT KNOWLEDGE

WITHOUT THE AID OF A MASTER;

BEING THE ONLY WORK OF THE KIND IN WHICH THE

PRINCIPLES OF EFFECT

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BY THOMAS SMITH.

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LONDON:

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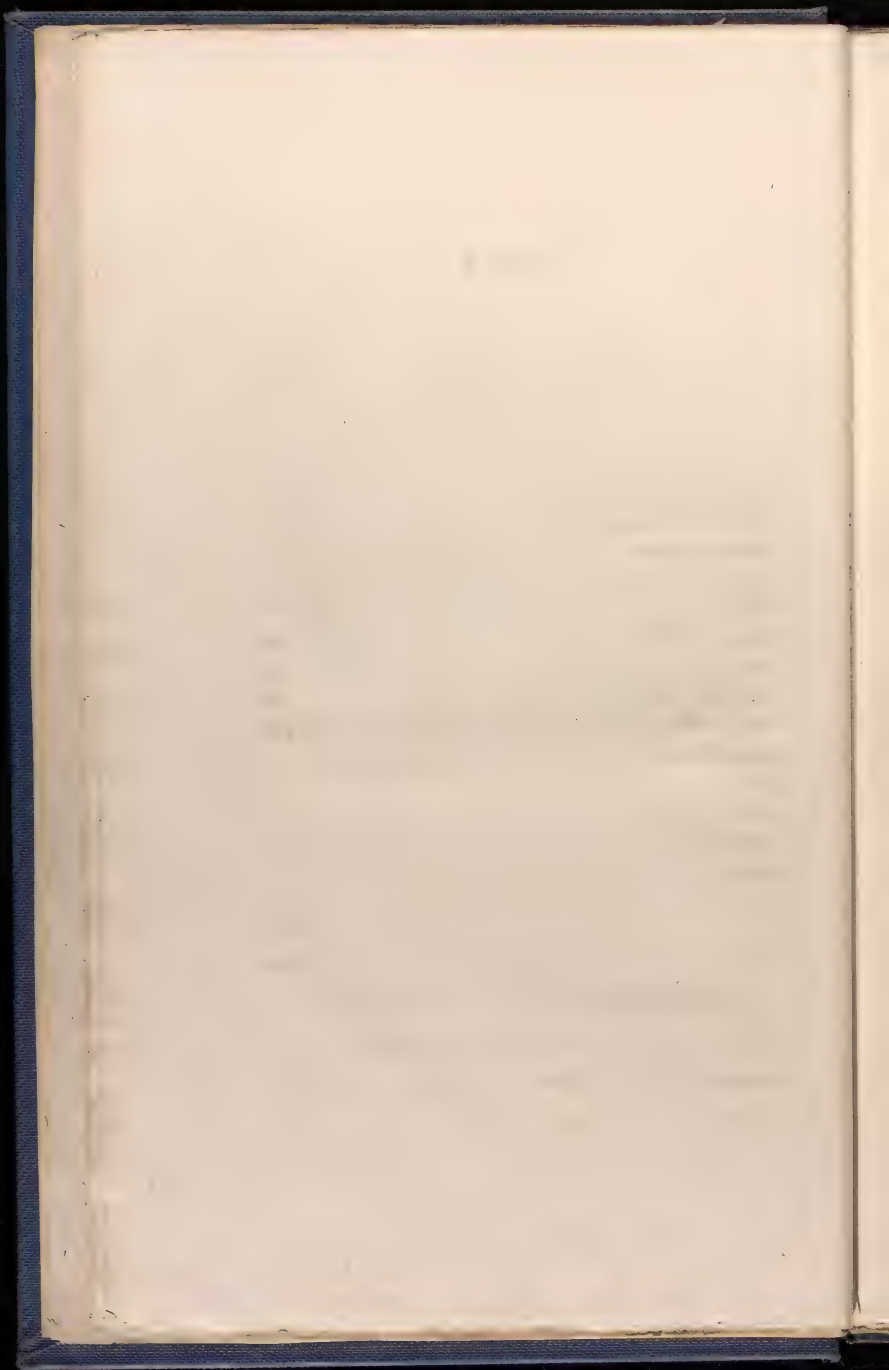
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INTRODUCTION.

THERE is, perhaps, no amusement more delightful, no accomplishment more useful, no art more elegant, and no profession more advantageous, than that of drawing.

As an amusement, however, much followed, it is certain to bring neither regret, anxiety, fatigue of body, nor enervation of the mind. What other recreation can we say as much of? The theatre is almost always quitted with a certain feeling of regret should the representation have been good, or of weariness and disgust if bad; cards, though in nothing more than a *family game of whist*, excite the passions and cause anxiety; dancing, riding, walking, and every other exercise, however necessary

for the health, are more or less productive of fatigue; whilst the *novel*, even the best, always produces an enervation of the mental faculties, which incapacitates the reader for the proper fulfilment of his more serious occupations. Music, of a long list of amusements, is perhaps the only one which cannot be taxed with the above objections, though, at the same time, there are circumstances which render *it* also inferior to drawing: it can never be practised in the same room with the literary student; it can very rarely be admitted into that of the sick; and it is a complete bar to the conversation of the person who is playing. With all these advantages there still remains one of the greatest which we have not mentioned, and which *will*, and *ought* to have weight with every person whose income is not *very great*. This advantage consists in the *trifling* expenses which are incidental to learning to draw compared with those of almost every other accomplishment.

If we consider drawing in the light of an

acquirement, where shall we find one more elegant or more useful. It is by a knowledge of this art that many of our military men have first gained the distinction and notice which have led to their future fame and fortune; it is by drawing that the ingenious mechanician renders his descriptions of complex machinery intelligible; it is also by this art that the traveller is enabled to render the account of his wanderings of tenfold value, by the representation of the various objects which may be interesting, either on account of their singularity or in regard to their connexion with the improvement of science; whilst the slightest sketch will often bring to mind the recollection of circumstances which have escaped the memory in the lapse of years, and render back each long-forgotten image more vividly than the best and completest journal.

Of its elegance as an art, or its advantages as a profession, we shall say but little, as our purpose is not to hold out inducements to

people to become artists, but rather to enable those who know nothing of drawing to instruct themselves in this most useful accomplishment ; and also to put those drawing-masters who are not acquainted with the theory of Effect in a way to acquire it with facility, and thereby render their pupils capable of, at least, making their drawings look respectable *at a distance*, however they may fail in the detail on a nearer view.

In teaching this delightful accomplishment almost every artist has a way of his own ; the most general method, however, of teaching, whether it be the figure or landscape, is to make the pupil begin with drawing outlines, then finishing with chalk or pencil ; next drawing in Indian ink, and lastly colouring.

Of this method, the second and third parts, (I mean finishing with the pencil or chalk, and drawing in Indian ink), may be considered as a complete waste of the beginner's time, as I know by experience that any decent landscape

artist, who has never done any thing but outlines or coloured drawings, may be enabled, by a week's practice, to do very good chalk or pencil drawings, whilst months and months are wasted by the learner before he can produce any thing that will bear looking at; and even when he has acquired a tolerable proficiency in this department, he will still remain as incapable of laying the most simple tint, and as ignorant of the principles of colours as if he had never touched a pencil in his life. As for Indian ink drawing, the two following axioms will be fully sufficient to show its perfect inutility.

First. *Every person who has learned to do coloured drawings only, may do Indian ink drawings; but, secondly, No one who has learned to do Indian ink drawings only, can do coloured drawings.*

Many drawing-masters will say that Indian ink drawing is of use, in order to give facility in handling the brush. This I will not deny;

—but why not learn to handle the brush in doing coloured drawing, seeing, that by so doing, the pupil is gaining two things at the same time, whilst the task is rendered far more pleasing, as every person who has ever given lessons in drawing, must have found how extremely anxious young students are to *get into colours*.

Having now shewn the inutility of finishing with the pencil, and of Indian ink drawing, I shall proceed to explain the plan on which the work I now offer to the public is composed. The first lessons consist of an introduction to perspective, which I have rendered as concise, and at the same time as explanatory, as possible: this part the student may either learn the first, or leave till a future period. I should, however, recommend him to learn it before he begins drawing, as it will only be the labour of a few hours, and will enable him to see when any sketch he may have made after nature is incorrect, and alter it accordingly.

I next proceed to drawing outline of landscape, and after touching slightly on finishing in pencil and Indian ink drawing, I explain the theory of colours, the method of mixing the various tints, and the manner of laying them on the paper ; after which, I give instructions for drawing fruit and flowers, still life and architecture, and then proceed to figure drawing with portrait and miniature painting, finishing the second part of my treatise with animal painting.

The last chapters of this work are on the Theory of Effect ; a part of the art which has never been systematically treated in any DRAWING-BOOK whatever that has yet been published *. Whether this gross neglect of the

* The celebrated water-colour painter, John Varley, is the only one who has ever attempted to write on the theory of effect systematically ; and his works, which we most strongly recommend to those students who are well advanced, and who have thoroughly studied the whole of this work, are not, I believe, published under the name or on the principle of a *drawing-book* ; and it is only justice to add, that the writer of this work gained his first *systematic* ideas of effect from the excellent treatises of this well-known Artist.

most essential department be owing to the ignorance, or to what is still more dishonourable, the mean jealousy of the writers of the various drawing-books which have appeared within these few years *, I cannot say, but I hope my endeavours to illustrate this part of the art, the inculcation of which has hitherto been entirely neglected by the *generality* of drawing-masters, will prevent its omission in future works of this kind, and at the same time induce other and better artists than myself, to give the result of their experience to the public in a form sufficiently clear and simple to be comprehended by the youngest student. I trust also that those persons, who have learned to draw without learning the theory of effect, and who will take the trouble of studying the rules I have given, will find how greatly their powers of composition, or, as it is generally

* It is unfortunate that the few drawing-books which have been written by *artists* have almost all been composed merely as the vehicle of a number of prints, instead of forming a systematic course of *written* scientific instruction.

termed, of "*drawing out of their own heads*," is increased; in short, without understanding these rules, a man, however well he may draw, can never be called an artist; whilst Rembrandt, by his consummate knowledge of effect, gave that magic representation of light and shade that raised him to the highest rank in his profession, which as a draughtsman he could never hope to obtain*.

* Rembrandt was very deficient in skill as a draftsman, particularly of the figure.



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A PRACTICAL TREATISE
OF
PERSPECTIVE,
ON THE PRINCIPLES OF DR. BROOK TAYLOR.

TO WHICH IS ADDED,

A DISCOURSE
ON THE APPLICATION OF THE SCIENCE OF PERSPECTIVE IN
THE COMPOSITION OF A PICTURE AND OTHER WORKS OF ART.

By EDWARD EDWARDS,
Associate and Teacher of Perspective in the Royal Academy.

Pamphilus-primus in Picturâ omnibus literis eruditus, præcipue
Arithmetica et Geometrice, sine quibus negabat Artem perfici
posse.—*PLIN. Nat. Hist. l. 35, c. 10.*

PERSPECTIVE*.

LESSON I.

PERSPECTIVE is the art of representing any object on a plane surface as it would appear to the spectator. The best exemplification of this definition is to imagine the object to be seen through a pane of glass placed upright between it and the spectator, who, keeping his eye fixed in one place, traces on the glass with a pencil the outline of the objects seen through it, which, when finished, will be a true *perspective* view of those objects.

To do this by geometrical rules is called Perspective.

The first thing to be learnt in perspective, is to understand the meaning of the different terms, of which the following are the definitions:

The *original object* is the object intended to be represented: thus, if you be going to make a perspective view of Westminster-Abbey, the abbey, together with those houses and other objects which you intend to introduce into your sketch, will constitute the original object; whilst the different sides of the buildings, &c., will be what are termed *original planes*, and the lines of those buildings *original lines*.

* Should the student be very young, or have a strong dislike to mathematical studies, he may pass over the following lessons on Perspective, and leave them till the last.

The *Perspective Plane*, called by many the *plane of the picture*, is the picture itself. Thus the pane of glass mentioned above may be considered the plane of the picture,—also the paper on which you make a sketch of any object; but it must always be considered as if placed upright between the student and the object, and not flat on a table.

The *Base Line* is the line formed by the bottom of the picture, or perspective plane.

The *Horizontal Line* is a line drawn directly across the picture, parallel with the base line, and always the same height as the spectator's eye, which, when raised, causes the horizontal line to be raised; and when lowered, causes it to be lowered. The best example which can be given of this line in nature, is when a person standing on the shore, looks at the ocean; the farthest part of the sea which is visible, and which comes immediately against the sky, is the horizontal line.

The *Point of Sight*, called also by some the centre of the picture, is the eye of the spectator.

The *Centre of the picture* is a point in the horizontal line immediately opposite the spectator's eye; it is not, however, always placed in the centre, as the term indicates, but sometimes nearer to one end, in what is called parallel perspective; though, in oblique perspective, it is generally placed in or very near the centre of the horizontal line. It is in this point that all the lines which proceed in a direct line from the spectator, or, in other words, all the lines which are perpendicular to the plane of the picture, vanish.

A Vanishing Point is any point in the perspective plane in which two or more parallel lines of an object would meet or vanish; and vanishing lines are the said lines of an object which meet in a point.

The Point of Distance is the distance of the eye from the picture, which ought always be equal to or greater than its length. This point is sometimes placed above the picture, but the best method is to continue the horizontal line beyond the edge of the picture, and then mark off from the point of sight on either side the distance of the picture, which will give the point of distance.

EXAMPLE. Suppose $ABCD$ to represent the plane of the picture, EF the horizontal line, and G the centre of the picture: in order to find the point of distance, continue the horizontal line forward from F to any sufficient distance, say f ; then from the point of sight G ,



with a pair of compasses mark off the point H , which will be the point of distance, the line from G to H being equal to the length of the picture.

NOTE. When the paper on which the student is drawing is too small to admit of the continuation of the horizontal line, it may be fastened to a board or table, on which the line can be drawn as if it were on paper,

or a slip of paper may be pasted to the drawing, which will give sufficient length for the purpose required.

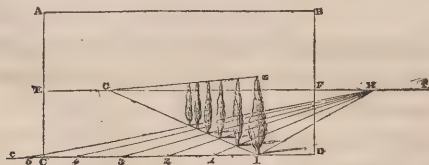
Fig. 15. Parallel Perspective is when the object to be represented has one of its sides parallel to the plane of the picture, and which side, as all the lines run parallel, cannot have any vanishing lines. In parallel perspective the centre of the picture is the vanishing point of those lines which are at right angles with the lines of the side parallel to the picture.

Fig. 16. Oblique Perspective is so called when the sides of the object stands in an oblique direction to the plane of the picture, in which case the lines of both sides will be vanishing lines.

LESSON II.

To draw a row of Trees placed at equal distances, in Perspective.

LET ABCD be the plane of the picture, and EF the horizontal line. Continue the horizontal line to any distance f , and mark off the length of the picture upon it,



which will give the point of distance H; next draw the line GI, on which the trees are to be placed, and then

mark off the distances between the trees along the base line, beginning at the point I, and proceeding in a different direction to the point of distance. Now as the base line of the picture is not sufficiently long to take in the 5th point, continue it to *c*, which will render it long enough, and then draw lines from the distant point H to the points 1, 2, 3, 4, 5, and the points in which these lines intersect the line GI will be the places for the trees.

Having drawn the nearest tree which stands on the base line, draw from the top Z the line ZG, which will be the line for the tops of the rest of the trees.

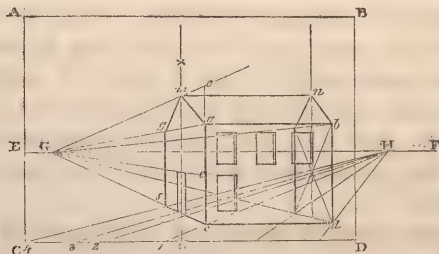
This problem is extremely useful in almost all the other problems in perspective: it is by this rule that all distances along any line may be found, such as the doorways and windows along the side of a street, or the piers and width of arches of a bridge, &c. &c.

LESSON III.

To draw a House, one side of which is parallel to the Picture.

LET ABCD be the picture, EF the horizontal line, G the centre of the picture, and H the point of distance: First draw the square front of the house *a, b, c, d* with the four windows in it, which, being parallel with the plane of the picture, will have no vanishing lines; this being done, draw the vanishing lines *aG, eG, cG*, and then

the line Hc , continuing it till it touch the base line in the point 1; next measure off along the base line the distance



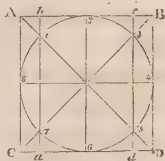
2, 3, 4 from the point 1, the first being equal to the distance between the corner of the house c and the door, the second equal to the breadth of the door-way, and the third equal to the distance between the door-way and the farther corner f : next draw the vanishing lines $H2$, $H3$, and $H4$, where the point in which $H2$ intersects Gc will be the nearest corner of the door-way, where $H3$ intersects the same line, the farthest corner of the door-way, and where $H4$ intersects Gc , the farthest corner of the house, whilst cf will be the bottom of the house end, the line eG giving the top of the door-way; next draw the line fg , after which there only remains the peak of the gable to finish the house end entirely: In order to find this, first draw the two diagonal lines $afgc$, the intersection of which will give the centre of the house end, and through which must be drawn the line axz . As this line passes through the centre of the house end, it will of course pass through the peak of the gable, which is likewise over the centre of the house end, so that all

that is required is to know what height above the line ag , the peak ought to be placed; to find this continue the corner line ca to o , making the distance ao equal to the height of the peak, above the line ag ; then draw the vanishing line oG , and the point m , in which it intersects the line xz , will give the perspective height of the peak; draw the lines am and gm , and the end of the house will be finished. In the same manner the student must draw the other gable end by supposing the house to be transparent, after which draw the line mn from one peak to the other, to form the ridge of the house, and the drawing will be finished.

LESSON IV.

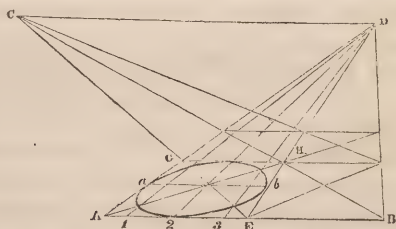
To draw a Circle in Perspective.

FIRST draw the square $ABCD$, making its diameter equal to the diameter of the circle you propose drawing; next draw the diagonal lines AD and BC , which will intersect each other exactly in the centre of the square, and then placing one leg of a pair of compasses in the centre, extend the other till it touch the side of the square, and with this distance inscribe your circle; next draw the lines ab, cd through the points 1, 3, 5, 7, when the circle intersects the diagonal lines,



and then the lines 2, 6, 4, 8, through the places where the circle touches the sides of the square.

In order to put this circle in perspective draw the base line AB , the horizontal line CD , and let D be the centre of the picture and C the point of distance; then, from the point A in the base line lay off the distance AE



equal to CD in the foregoing figure, and divide it in the same manner into the points 1, 2, 3, which being done, draw the vanishing lines AD , $1D$, $2D$, $3D$, ED ; next lay off from E the distance EB equal to AE , and draw the lines EC , BC , and then from the points G , where EC intersects the line AD , to the point H , where BC intersects the line ED , draw the line GH , when the square in the foregoing figure, with its divisions, will be drawn in perspective, with the exception of the diagonal line, which remains to be made from A to H , and the horizontal line ab , which passes through the centre of the square, when the diagonal lines intersect each other.

All that is now required is to draw the circle, which must be done with the hand, observing what points of the square in the foregoing figure it passes through, and

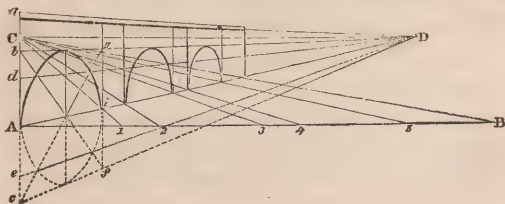
making it pass through the same points in the perspective delineation of the same square in figure 5.

LESSON V.

To draw the Arches of a Bridge in Perspective.

THIS problem is performed exactly on the same principle as problem third, Lesson IV, the arch being only part of a circle.

Let AB be the base line, CD the horizontal line, D the centre of the picture, and C the distance point: draw the line Aa equal to the height of the bridge; the vanishing line aD , which will give the top, and the line AD the bottom of the bridge; next mark off the distances 1, 2, 3, 4, 5, B equal to the breadth of the three arches with the piers between them, and rule the lines 1 C , 2 C , 3 C , 4 C , 5 C , BC , when the points in which these lines intersect the line AD will mark the



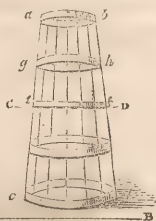
perspective breadths of the arches and piers; next draw the piers, after which nothing remains but to draw the

arches. To do this according to rule mark off on the line Aa the distance from A to b , equal to the height of the arches, and draw the line bD for the vanishing line of the tops of the arches; next continue the line Aa downwards to c , making the distance from A to c the same as the distance from A to b ; then draw on another piece of paper an exact square, whose sides shall be equal to the distance bc , and inscribe a circle with the same divisions and precisely in the same manner as in Lesson IV. This being done, transcribe these divisions to the line bc , and rule lines from the different points which have not already lines drawn from them as d , e , and c , to the point D ; next continue the line of the pier down to f , and the perspective delineation of the square, in the upper half of which is to be drawn the first arch of the bridge, will be finished. In this square draw the circle as directed in Lesson III, and the half of it, which is contained in the half square bG , Ai , will be the true perspective delineation of the first arch of the bridge. The other arches may be drawn in the same manner.

LESSON VI.

To draw the Hoops of a Churn or Barrel in Perspective.

THIS problem is nothing more than another example of the third problem, and is to be done by imagining the churn or barrel to be transparent. In the annexed example, fig. 7, let AB be the base line and CD the horizontal line. First draw the two lines ac , bd , which will give the two sides of the churn, and then begin with the middle hoop ef , which, being immediately on the horizontal line, will appear perfectly straight; next draw the hoop gh , which, being a little above the horizontal line, will appear like a very narrow ellipsis, whilst the top hoop, being still higher, will be still broader as the eye sees more under it. In the same manner draw the other hoops of the churn, which being lower than the horizontal line, will grow broader and broader as they get lower down, the eye seeing more over them. When the object is extremely large, and the student is afraid that he cannot draw them sufficiently true with the hand, he may draw them in perspective by enclosing each hoop in a square as described in problem third.



LESSON VII.

To draw a Road in Perspective.

WHEN it is intended to represent a road going up hill, as the right hand road in fig. 8, the lines which form the



sides must be drawn so, that if continued, they would vanish in a point above the horizontal line, recollecting that the steeper the road the higher will be the vanishing point.

When the road to be represented is perfectly level, the sides would meet in the horizontal line, as in the middle road, fig. 8, which passes over the bridge.

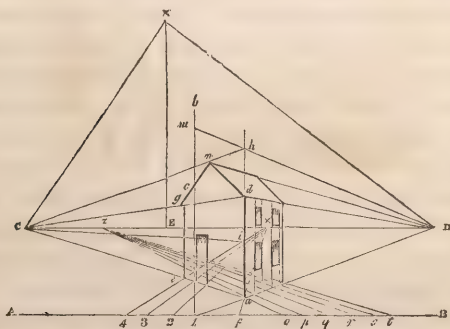
When the road goes down hill, the lines which form the side, would meet, if continued, below the horizontal line, as in the left hand road.

The figures on a road going down hill ought always to be made with their heads below the horizon.

LESSON VIII.

To draw a House in oblique Perspective.

LET AB be the base line, CD the horizontal line, and E the centre of the picture, from which draw the perpendicular line EX equal to the length of the picture.



From a , the nearest corner of the house, draw the vanishing line aD for the bottom of that side of the house; continue this line till it touch the base line in the point 1 , from which erect the perpendicular line $1b$, and mark off upon it, the distance from 1 to c equal to the actual height of the house; draw the vanishing line cD for the top of the house, and then between the lines $1D$, cD , from the point a draw the line ad , which will give the apparent height of the corner of the house. To find the vanishing point

for the lines of the end of the house, draw the line DX , and then the line XC at a right angle with it, when the point C , in which the line XC intersects the horizontal line, will be the vanishing point for the end of the building: draw the line aC for the bottom, and the line dC for the top of the square part of the house end, the peak of the gable being drawn afterwards.

The next thing is to find the apparent width of the end and side of the building: for this it is requisite to lay down two distance points, to do which, with the distance CX lay off on the horizontal line from C the point x , which will be the distance point for the house end, whilst the point z , found in the same manner by laying off along the horizontal line from D , a distance equal to the line DX : from the distance point draw the line xa , and continue it till it reach the base line in the point f , from which lay off the distance $f2$ equal to the distance from the corner a to the nearest corner of the doorway; $2, 3$ equal to the doorway, and $3, 4$ equal to the distance between the doorway and the farthest corner of the house; next draw the lines $x2, x3$, and $x4$, and the points in which these lines intersect the line aC , will give the apparent width of the doorway and house end; on the corner line ad mark off the distance ai , and draw the line iC , which will give the top of the doorway, after which draw the lines for the sides and the doorway, and the line eg for the farthest corner of the house end, the square part of which will then be finished. To find the apparent height for the peak of the gable mark off from c in the line $1b$ the

distance cm equal to the height of the peak above the square of the house end; draw the line mD , and then continue the line qd till it touch the line mD in the point h , from which draw the line hC , which will give the apparent height of the gable end.

To find the width of the house side and of the windows, proceed in the same manner as in the house end, first drawing the line zo , and then marking off the different distances p, q, r, s, t of the windows, &c. The rule for finding the other gable end is to suppose the house transparent, and then to proceed as directed above.

By a careful attention to the foregoing problems, the student will obtain a sufficient knowledge of perspective to carry him forward till he acquire by practice that intuitive kind of acquaintance with its rules which every artist (even those who have never learnt perspective) possesses.

LESSON IX.

Of the different Kind of Drawing.

DRAWING is the art of representing any object, either natural or artificial, on a plane surface, by the means of lines and colours; and the truer those objects are represented in regard to form, shade, and colour, or in

other words, the nearer the representation approaches to deception, the better it is.

Drawing may be divided into two grand classes or divisions, at the head of one of which stands historical or figure drawing, whilst landscape drawing is the principal of the other. Under these two heads may be classed every other department of the art, attaching portrait, miniature, and animals to the former, and marine subjects, fruit and flowers, still life and architecture, to the latter.

Historical drawing consists in representing any historical fact, whether sacred or profane; any allegorical or mythological subject, or any scene from the works of fiction; in all of which the human figure constitutes the principal part.

Portrait painting is the exact representation of any particular person, and as it consists in the delineation of the human figure, it is justly considered as bearing a near relation to historical drawing.

Miniature is nothing more than portrait painting on a small scale, and more highly finished, though it is generally understood to apply to the representation of the face and bust, and not the whole length figure.

The drawing of animals is a department of the art which is connected both with history and landscape, few pictures of either being painted, but more particularly of the latter, in which they are not introduced; notwithstanding this circumstance, we choose to class animal painting, when taken as a separate study with

history, as bearing a nearer affinity in being the representation of animated nature.

Landscape consists in the delineation of unanimated nature, in whatever form she may present herself. Whether in the beautiful and highly-cultivated fields of the south of England, the flat and dreary marshes of the east, the wild sweeping grandeur of the Scottish hills, or even the agitations of the stormy deep. These latter scenes however, in the description of works of art, are generally termed marine drawings, though they form decidedly a part of landscape painting, notwithstanding the seeming incongruity of terms.

Fruit and flower drawing consist in a representation of these objects, and is generally carried to high degree of finish: it is, however, a very inferior part of the profession, being much of the same nature as still life, by which is understood the representation of every thing which is not living, such as books, musical instruments, furniture, &c. &c. Still life is intimately connected with every department of the art, as it enters, more or less, into the composition of history, portrait, miniature, animals, fruit and flowers, and even landscapes.

Architectural drawing, however high architecture may rank in itself, is the lowest department of the art, consisting in a mere representation of architectural objects, in which the ruler and the rules of perspective perform the principal part. As for shells and insects, they are generally considered as belonging to fruit and flower painting; whilst birds are included under the head of animal painting.

LESSON X.

On the Materials for Drawing.

THE first thing to be attended to by the person who is about to learn drawing, is to provide himself with the requisite materials, which consist of blacklead pencils, chalk, portcrayons, stumps, Indian rubber, paper, drawing-boards, rules, brushes, colours, sponges, and a pair of compasses. Other instruments and materials are occasionally used, and may sometimes be serviceable, but the above will be found fully sufficient for every department of drawing, whether it be of the figure, landscape, animals, fruit and flowers, or still life; of these too the beginner need only provide himself with blacklead pencil, paper, and a piece of Indian rubber; indeed, materials are of such trifling importance in the commencement of this art, that I have known several who have obtained considerable proficiency *as learners* by drawing on a slate, whilst others have used pen and ink, charcoal, or common chalk.

The blacklead pencils most generally known and esteemed are those made by Brookman and Langdon, of Russel-street, Bloomsbury. I have, however, found pencils by a variety of makers which have answered my purpose equally well. Blacklead pencils are generally marked as follow :

- BB Very black.
B Black.
HB Hard and black.
F. . . . Fine, moderately dark.
H. . . . Hard,
HH Very hard.

Of these, I would advise the student to make use of the double B, the HB, and the H, the single B being only a worse kind of double B, very *crumbly*, and apt to break, which is also the fault of the F, the HB possessing the same colour, with the power of being made much darker by increasing the pressure, and without the defects of the former pencil; the double H is so extremely hard, that it is seldom used except by architects. In the use of the three pencils recommended, the H is adapted for finishing distances and skies, and sketching architectural objects in which an extra neatness of line is required; with the HB all the middle distance ought to be finished, whilst the double B is reserved for the dark broad shade of the more massive object of the foreground. For the general purposes of sketching, as well for finished subjects as for outline, the HB is the pencil which ought always to be used,

Chalk, which ought only to be made use of in drawing the figure from plaster casts, statues, or the living model, is sold in long square pieces by all the colour shops. Black and white are all the colours that are wanted, red being scarcely ever employed, having almost always a disagreeable effect. On using chalk, it is put

into an instrument called a portcrayon, which facilitates the handling of it, and which is made of either brass or steel; the latter ought to be preferred, as the brass is apt to give a very unpleasant smell to the hand.

The following is the representation of a portcrayon with a piece of chalk in one end, which is prevented falling out by means of one of the rings slipped down towards the end over the two parts into which each end of the instrument is divided, and which are thus squeezed together in order to hold whatever is between them tight and firm.



The *stump* is composed of a piece of soft glove leather rolled up tight, and then cut to a point; its use is to soften the shades laid on with the chalk. This utensil may either be bought at the shop, or made by the student, which is to be done by pasting one side of a piece of common glove leather about four or five inches broad by twelve long, and then rolling it up tight; after which it ought to be covered with a piece of paper. In order to prevent its unrolling itself, a piece of string may be tied round it till dry, when it can be cut to a point. The following is a representation of a stump cut ready for use.



Indian rubber is a substance too well known to need any description; the thick is much better than the thin,

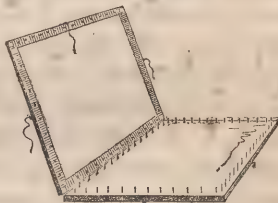
as it lasts longer, does not so soon get soft in the hand, or with rubbing, and is more manageable; a piece about an inch and a half square by half an inch thick, of a solid texture without any holes like a sponge, is the best.

Drawing paper is of a great variety of kinds, known by as many different names, such as demy, royal, super-royal, imperial, colombier, elephant, double elephant, and antiquarian, which last is the largest and strongest; the cheapest, which is demy, will be quite good enough to practise pencil drawing upon, unless the student wishes to do something very highly finished, when it will be proper to make use of Bristol board, the smoothest that can be got. For colouring, double elephant is perhaps the best, though any of the above-mentioned papers will be sufficiently good for practising upon except Bristol board, which is too smooth for the colour to lay well upon, and is only fit for miniature painting, or perhaps fruit and flowers, which latter bear a near resemblance to miniature in the style of working. There is a rough kind of drawing-paper, which is extremely good for colours, and of which I shall speak hereafter. For fruit and flowers, any of the above papers hotpressed will be found sufficient.

For drawing on chalk, a dark grey paper, of the tint No. 5, Lesson XIV. is most generally used, the natural colour of the paper serving as a kind of middle tint, whilst the high lights and dark shades are put on with white and black chalk, or sepia and white colour.

Drawing boards are of several kinds: the most simple

consists of a plank of deal, oak, mahogany, or any other wood of the requisite dimensions, which is planed smooth, having another piece of wood let into each end to prevent its warping; the next and most ready consists of a pannel which lets into a frame, and in which it is confined by means of wedges at the back. The third and last that we shall mention consists of a pannel on which a number of points are set up all round the edges, so contrived to enter the same number of holes which are made in a frame that is joined by hinges to one side of the pannel, by which it shuts down and fastens with strings on the three remaining sides: the annexed representation will enable the student to understand the above description: the advantage of this drawing-board is that one can stretch two or three sheets of paper at the same time. I shall speak of the manner of performing this operation hereafter.



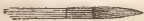
Rulers may be of the common flat kind. The instrument called a parallel ruler is occasionally used for drawing parallel lines; it is, however, more adapted for architectural drawing than any thing else.

The best brushes are those made of camel's hair, notwithstanding there are many artists who prefer sables as being more elastic; this, however, I consider as mere fancy, almost all our best artists making use of camel's hair brushes. The goodness of a brush depends on its

form, which should never bulge out in the middle, or split like the annexed representation, but taper off from the quill to a good fine point. Four good brushes of the



sizes and shapes of those here represented are quite sufficient, unless for miniature, when the smallest that can be got will be requisite, and these ought al-



ways to be Sables. The student will also want a large flat brush about two inches broad to wash his drawings with.

The best water colours are said to be those made by Newman, of Soho Square; but, though I have no wish to detract from the reputation which Mr. Newman has so justly obtained (for I consider his colours as good as it is possible for them to be made), I must, nevertheless, observe that there are many manufacturers in the metropolis, whose colours will answer all the purposes required.

The following is a list of some of the best colour-makers in the metropolis.

Ackermann,	Strand.
Newman,	Soho Square.
Rowney and Forster,	Rathbone-Place.
Reeve,	Holborn Hill.
Chapman, late Blackmoor,	Oxford-street.
Dresch,	Compton-street, Soho.
Smith and Warner,	Piccadilly.

There is also another thing against which it is

necessary to warn the student ; that is, the foolish waste of money in the purchase of large and expensive boxes of colours ; a half a guinea box, as they are called, with twelve cakes of colours and four or five brushes will be more than sufficient for every department of the art. I have subjoined a list of the colours which a box of twelve cakes ought to contain.

Indigo
Prussian blue
Venetian red
Lake
Yellow ochre
Gamboge, or Italian pink*
Raw umber
Vandyke brown
Burnt sienna
Burnt umber
Sepia
Lamp black.

There are many other colours which are extremely useful, and might be substituted for several of those marked above : of these we shall take notice hereafter when we speak of colouring.

Sponges are used either to wash drawings, or to damp paper before it is stretched on the board, and should be chosen soft and elastic, of a fine texture, and free from grit, stones, and bits of sea-shells, which are often found in them.

* The term *Pink*, though generally understood to mean a pale rose colour, signifies any colour which is made by precipitation. Italian pink is a bright yellow.

measuring with a pair of compasses, when the incorrect parts must be rubbed out and corrected with the same kind of faint line as before.

NOTE.—In using the Indian rubber, the fingers of the left hand ought to be placed firmly on the edge of the paper, whilst with the right the student holds the Indian rubber, and effaces the incorrect parts, always rubbing one way only; that is, *from* the hand which holds the paper, and not backwards and forwards, as that would draw the paper into creases and wrinkles, and thereby render it unfit for use.

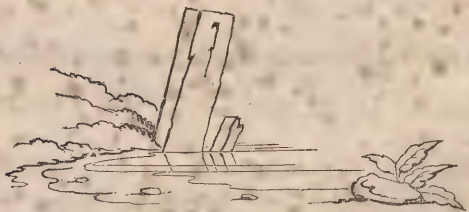
After the student has rendered his faint outline as correct as possible, he ought to retrace the lines with an H B pencil cut to a fine point, drawing those lines which form the light side of the object clean, light, and slender; whilst those which represent the shade side, ought to be broad, firm, and dark; in the same way the lines which mark the under side of objects ought to be dark, whilst those which mark the upper side ought to be light, as in the representation of the small stones on the ground of fig. 1. This rule holds good in regard to every object, as every object must have a shade side and light side.

“ In beginning to copy, the utmost care should be taken not to adopt too servilely the particular manner of executing, or the handling of the chalk or pencil: when a particular system of working is aimed at, however bold or free in the example, a want of confidence invariably follows, and the hand is cramped by a mistaken attempt to attain a loose and independent style. It should be the main object with the student to catch the

left side of the drawing, by which the work will get smeared and rubbed. Should the student sit with his back towards the window, he will sit in his own light.

The student ought next to procure a smooth board, which he should place on the table with the farthest side propped up with a book or any other solid object, by which it will be brought into a sloping direction like a desk, nothing being more injurious to the health of young people than the pernicious custom of drawing on a flat table, roundness of shoulders and contraction of the chest being the usual consequences of this practice.

These preparations being made, the student ought to choose some simple subject like the following :



which he ought to sketch out as faintly as possible with his H pencil, beginning with the top of the largest post first, continuing it down to the line of the water, and then proceeding to the smaller post, after which he must draw in the bank and the line of the water, all of which ought to be done so faintly, that the outline shall be but just perceptible. This being done, let the student compare his sketch with the original very attentively, in order to find out where it is wrong, which may also be done by

A common pair of compasses are sufficient, as the student ought only to use them for measuring sizes and distances, and never to form the arches of bridges, &c. ; and as he must learn to draw circles and arches perfect with the hand alone.

In the above enumeration of materials I have purposely omitted the pallet to rub colours upon, as a common clean white plate will answer the purpose much better.

LESSON XI.

On the Outline and finishing Landscape in Pencil.

THE student having provided himself with a penknife, Indian rubber, a piece of paper, and three pencils marked H, HB, and BB, should place himself at a table in such a manner that he may have the window either towards his left hand, or immediately in front of him ; the former is, however, the best. The reason why these two positions are to be preferred is, that when he sits with his right hand towards the light, the shadow of his right hand and arm fall on that part of the paper on which he is working, as, in drawing as well as writing, the student should work from left to right, because when he begins his drawing on the right side of it, he is obliged to rest his hand on the part which is finished, in order to do the

form and effect of the subject of his imitation, rather than the manner and touch; and from this mode of practice an original style of execution will be obtained*."

Let the student, after he has drawn the first subject two or three times, till he has acquired the power of imitating it exactly, proceed to the cottage, fig. 2, which



he must copy in the same way as the posts; in this his greatest care will most probably be required in preserving the uprightness of the windows and doors, as well as the sides of the house and chimney, as most learners generally make their perpendicular lines of buildings, &c. leaning towards the right hand.

The third subject consists of two stones standing near



* This, as well as the following quotations given in this lesson, are from the works of Mr. Prout, an artist whose bold and masterly delineations of marine subjects and ruined buildings, have long been known and duly appreciated by the admirers of the fine arts.

the water edge, the outline of which must be drawn in the same way as the others, after which the student must proceed to shade the objects. In doing this, let him first attentively observe the manner in which the original is shaded, when he will find that it consists in a succession of short waving lines, laid so close together that they form one even shade: these waving lines ought to be imitated with the greatest care, as they give considerable richness of tone; and, if in a proper direction, are of great assistance in determining the nature of the shade side of objects, whether they be rough or smooth, &c. &c. Each line ought also to be of the same thickness from end to end, and not small in the beginning and broad at the end, which is always the case with learners, owing to their laying on lightly in the commencement, and gradually leaning harder with the pencil as they proceed with the line.

The next subject consists entirely of foliage, being a representation of weeds, behind which grow some bushes;



the manner of shading which is extremely difficult to

describe, otherwise than by saying that it is a continual repetition of the outline growing somewhat stronger towards the interior ; a near examination of the bushes will, however, sufficiently shew the manner of its execution. The more distant parts of the bushes must be done with an H pencil, whilst those nearer the foreground will require an H B.

When the student has drawn the above-mentioned subject two or three times over, he may then proceed to the following subjects, which consist of specimens of the foliage of different trees. With these studies he ought to make himself most intimately acquainted by repeatedly copying them, at least ten times over each, or till he knows them so thoroughly that he can draw them perfectly well without looking at the originals, by which time he will have acquired a certain capability of handling that will enable him to produce at least a steady even line, with some attempt at form, more particularly of foliage, which is the most difficult to manage.

The first is a representation of ivy growing on a wall, the branches of which are long and straggling, and seem as if they grew into one another.



The next is the weeping willow, invariably found near water, into which its branches frequently droop.



The following is the elm, distinguished from the oak by the smallness of its leaves, and the sweeping form of its branches.



The last is the oak, known from all other trees by the remarkable crookedness of its branches.



He may now commence drawing from nature, the great school in which every person who wishes to attain a respectable knowledge of the art ought to enter himself; for at the same time that it is the best master any one can have, *being unerring*, nature is also the cheapest, for the study of it costs nothing. "Many, who copy drawings with considerable facility, are yet deterred from attempting to draw from nature, from a diffidence in their own original powers. This arises from a too common error,—the fear of the difficulty of reducing large objects to their just proportions on the small scale of a moderately-sized paper. It is recommended to do away this mistaken difficulty, not to aim at too much in the first attempts at copying subjects from nature. Objects should be selected that have not many parts, and these should be drawn with characteristic truth; the lines towards the light being lightly sketched, and those towards the shadow marked more boldly. The chalk or pencil should be tenderly used in representing the varied surfaces in the light, and boldly handled in expressing the same in the shades. The most careful attention should be paid to copying the forms in sketching the outline, for on the justness thereof must depend the fitness of the design, which in nature is rarely copied without improvement. By thus habituating the hand to a faithful delineation of parts, it imperceptibly arrives at the power of representing a whole; and thus a subject, whether it be of buildings, trees, rocks, or other studies, to form a picture, is proceeded with, to its completion without the least difficulty or fatigue; while, on the

other hand, those who have at once commenced with drawing a whole subject for a design, for want of this practice of the parts, invariably give loose and incoherent imitations of what they wish to represent, and multiply sketches that afford to themselves no satisfaction, and produce in those who view them disappointment and disgust."

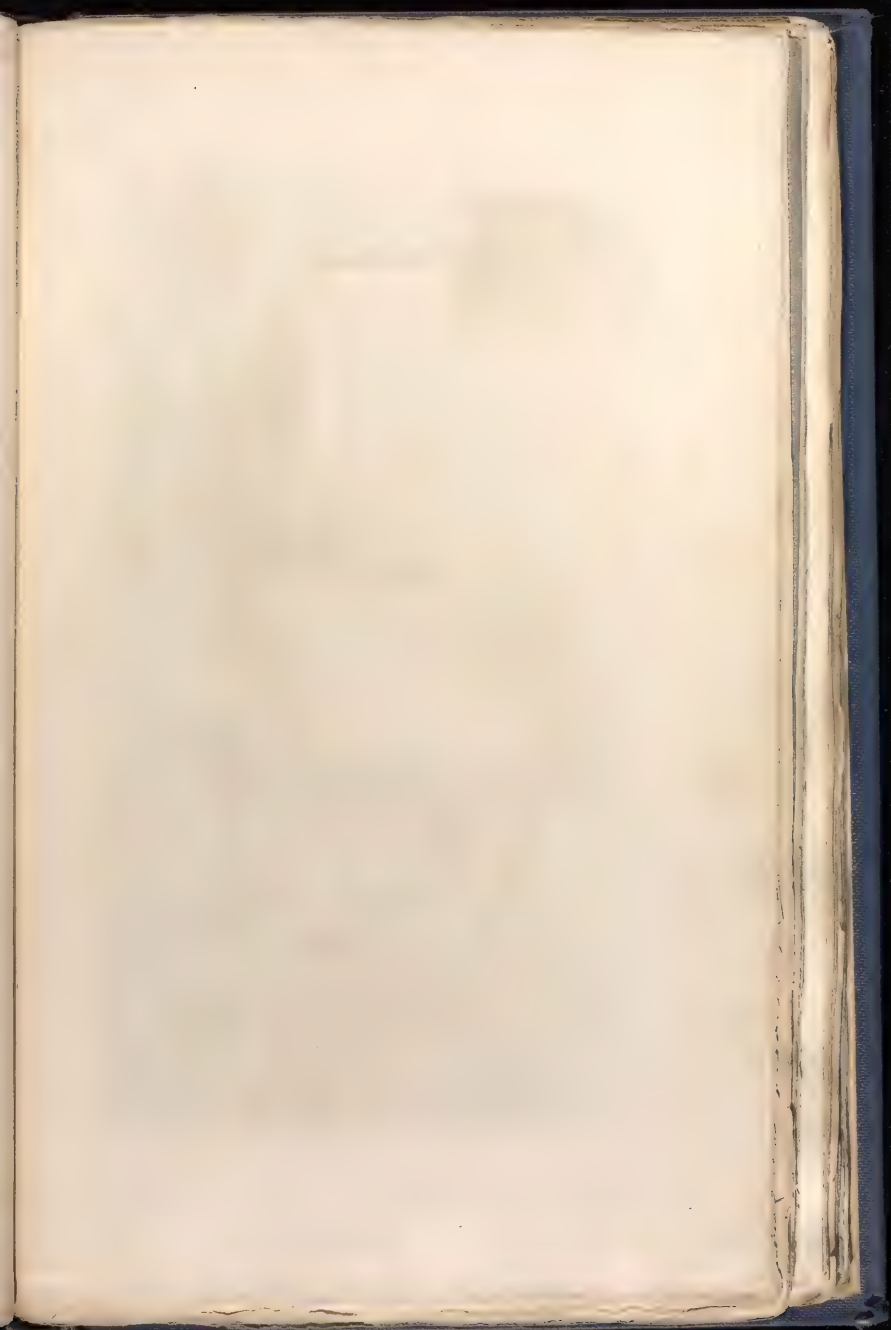
In order to give the student a better idea of the manner of sketching, let us suppose Plate I. a subject from nature. Fix on the peak of the house end, and having marked its situation on the paper, draw the line which forms the left side of the top of the building, and which must slant downwards a little. It will be here proper to remark, that the first line that is drawn in sketching from nature, must be the guide of every other both in length, direction, and situation, as all the other lines must be in proportion with it. Thus, after the student has drawn the line of the left-hand side of the house-top, he will observe that the line which forms the right-hand side is about the same length, and has the same degree of slope in it, though in a different direction. The next thing to be drawn is the line of the right side of the house, which he will observe is perpendicular, and nearly the same length as one side of the house-top. In drawing the bridge, it must be made horizontal and of nearly the same length as the whole breadth of the house end; whilst the posts upon it will be found to be equal in length to two-thirds of the length of the perpendicular line of the right side of the house.

In this manner the student must finish the rest of the

sketch by making continual comparisons with the parts already drawn, by which means the power of copying will be amazingly increased in a very short time, for the art of imitation is nothing more than a perfect knowledge of the relations of one object with another, in form, colour, light and shade, size, direction, &c. &c. &c.

I have already observed, that I consider learning to finish in blacklead as a decided waste of time, seeing that it can so much sooner be learned after the student has acquired a certain degree of facility in colouring, when he may copy the pencil drawing of the stag, Plate XIV., which I have endeavoured to finish as highly as possible, and to shew to what degree of perfection pencil drawing can be carried *by any person who will take the trouble to learn*; for if the student be determined to make finished pencil sketches, I would have him do them well or not at all. And as an encouragement to beginners, and a proof of the facility with which a person who can already draw in colours may learn to finish very highly in pencil, I must state, that it was long after I had acquired a tolerable capability of painting in water-colours that I first began to do pencil drawings, which, in less than a fortnight, I found myself able to work up to a much higher degree of finish than any I had ever seen*.

* Let not the student tax me with vanity in making this assertion, as I consider finished pencil drawing (as far as regards the execution only, and not with regard to effect or composition) as the lowest effort of art. A person with the slightest knowledge of drawing may acquire through patience, and practice, as finished a





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INDIAN INK.

The method I followed was to copy the rich waving lines which we see in the best wood-cuts, and which I adapted to the representation of earth, rocks, buildings, &c.; whilst the manner of finishing trees and tree-stems I gained by copying the engravings of Woollett, and the finishing of animals from those of Scott: and and this is the method I would strongly recommend to those who wish to acquire ability in this part of the profession, the easiest and lowest, though possessing considerable beauty when well executed.

LESSON XII.

On Drawing in Indian Ink.

THOUGH (as I have before observed) I consider learning to draw in Indian ink before learning to draw in colours, as a perfect waste of time, I shall still, in compliance with the custom of most drawing-masters, give my lesson on this department of the art before I proceed to colouring; advising, at the same time, that the student should pass it over for the reasons I have given in the Introduction: for the same reason I have

style as blacklead can possibly admit of; but his drawing will only consist of a number of lines laid together in a most beautiful manner, without the least display of feeling, as far as regards the nature of the object represented, whilst every line in the rough unfinished sketch of the artist will give a more faithful delineation of nature than the most finished drawing of the learner.

only given one subject for the student to copy, together with directions, (exemplified by another subject,) for drawing from nature on coloured paper, as it may be considered as only a variation of Indian ink-drawing.

It is customary in drawing in Indian ink to make use of a slab, in which there are three circular hollows for mixing the different strengths of tints in, and a longer one, in which the Indian ink is rubbed: this is, however, extremely inconvenient, especially to learners, who generally, through the awkwardness incidental to all beginners, contrive to spill half its contents on the table whilst they have not room on a common sized slab to regulate the strength of what remains. The best thing, therefore, is a large common white plate, on the edges of which is rubbed the Indian ink, whilst the middle is left to mix the different tints upon. Of the various brushes requisite, I have already spoken in Lesson X, in which I have also described the different kinds of drawing-boards in use; and as it is necessary to have the paper stretched either for drawing in Indian ink or colours, I shall first give directions as to the manner in which this operation is performed, and which is one of those things the student should learn on beginning either to draw in colours or Indian ink. When the drawing-board consists of nothing but a flat plank of wood, on which the paper is to be pasted down, the student must begin by wetting each side of his paper with a sponge and water, both perfectly clean, till it be tolerably well saturated with moisture, after which he must absorb what water remains on the

surface, and then place it flat down on the drawing-board, so that it may be as smooth as he can lay it; still, however, it is not of material consequence if it should not be perfectly even, as the wrinkles will stretch out as it dries. All that now remains to do is to turn back about an inch of the paper all the way round, which must be covered with strong stiff paste and then laid down again, pressing it gently with a clean towel or pocket-handkerchief till it stick firmly to the board, which must then be laid flat till dry. Should the paper be wanted immediately, the margin which is pasted down may be dried by means of a warm iron passed over it a number of times; after which, the board may be reared against a chair at some distance from the fire, taking care not to leave it too long with one edge downward, as the water sinking to the lower part would keep it wet while the upper part drying and stretching would cause it to give way in those parts which were most wet, and consequently weakest. When the drawing-board consists of a pannel let into a frame, the pannel must be taken out, and the paper, which ought to be at least an inch larger, must be laid flat upon it, after it has been thoroughly damped as before directed; the frame must then be turned down nicely upon it, and the pannel gently squeezed into it, and fastened by means of the bars behind. When the drawing-board is one of those which consist of a plank, round the edge of which are a number of pegs that enter into the frame that is attached to it by hinges, as I have already described in Lesson X. and which is adapted for stretching several pieces of

paper at once, the student must begin by wetting them all, and then absorb the superfluous water as directed above, after which the sheets of paper must be laid evenly one over the other, till they form, as it were, one thick sheet. This being done, they must be laid flat on the board, the margin resting on the pegs, and the frame shut down upon it, by which means the paper will be thrust down close to the board, whilst the pegs passing through it enter the frame, and thereby keep the paper even; the frame is fastened down by strings attached to each end, and one side of the frame, which are wrapt round pegs driven into the ends and side of the plank. When several pieces of paper are stretched together in this manner, they require a considerable time to dry.

When the paper is perfectly dry, the student may begin by making a very correct outline of the subject he intends copying. Sketching the outline of the distant trees and clouds with a hard pencil, whilst he gives greater force and vigour to the delineation of the trees which are nearer, as well as the wooden cottage and bridge.

The outline being finished the student must provide himself with his brushes, Indian ink, plate, and a cup of water, and begin by rubbing a sufficient quantity of Indian ink; he will next commence mixing his first tint, which ought to be the strength of the sky in the copy, and with this tint he will cover the whole of the sky and dark parts of the clouds, leaving the white paper for the lights, passing all over the trees, house, bridge, water,

and foreground, except the patches and threads of bright light about the door-top, the roof of the house, and the bridge; this and the next tint ought to be laid on with his largest brush; the second tint must be somewhat stronger than the last, and must be laid over the darker parts of the clouds, but not over the sky; it must also be brought over all the same parts of the drawing as the last tint, taking care, however, to leave a greater breadth of light on the house end and bridge, together with some of the weeds on the right-hand side of the drawing.

The student must now change his large brush for a smaller one, and making his tint rather stronger, must commence with the most distant trees, making his tint gradually stronger and stronger * as he comes nearer the house, the trees which are immediately against it being tolerably dark. With the same strong tint the trees in the right and left-hand corners ought to be done, and also the shadow on the house softening it off † gradually as it comes nearer the right-hand corner. The same tint may likewise be laid over the shadow on the bridge, the whole of the ground, under the roof of the house, and over the water, making the latter darkest up towards the bridge, and softening it downwards.

The next tint is managed exactly in the same way, beginning with a faint mixture for the distant trees, marking

* This is done by continually adding more of the Indian ink, which is rubbed on the edge of the plate to the tint as the student is using it.

† This is done by adding more and more water to the tint as the student uses it.

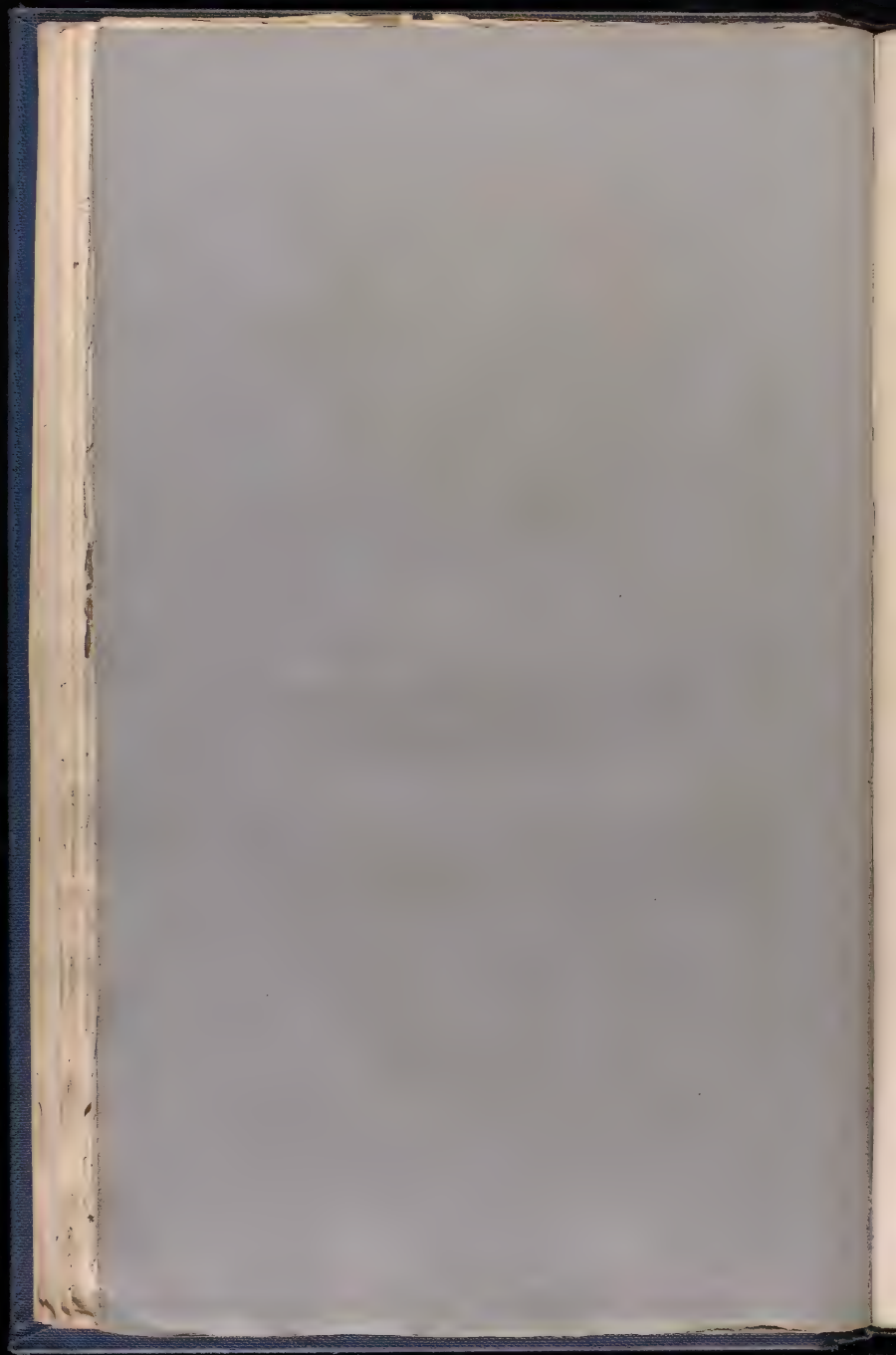
out their foliage, and increasing in strength as they approach the house: with this tint the grass on each side of the road may be covered, as well as the shadow on the house, softening it off as before; the shapes in the water may also be finished, this time taking care to soften them as they get downwards. All that is now required is one strong tint, with which must be done all the marking and touching up of the house, water, bridge, weeds, the grass on each side of the road, and the dark posts which stand against the house, with their reflections in the water, &c. A few darker touches may be added at the last, when the drawing will be finished.

In sketching from nature, many artists make use of grey paper, on which, after drawing a correct outline, the shades are laid in with sepia, Indian ink or black chalk, and the lights with white colour or white chalk; this method is extremely expeditious, and is to be preferred to finished blacklead pencil sketching on white paper, as the student will always have sufficient quantity of middle tint, which learners seldom obtain when sketching on white paper, owing either to their ignorance or indolence. As to the colour of the paper, it is a thing of but little consequence, so long as it be neither too dark nor too light; though, for my own use I prefer a paper of a sepia colour as in the annexed plate, on which I lay in my shades with sepia, and my lights with white water-colour, by which it is rendered a near imitation of a sepia drawing, and at the same time will not rub out, as is the case when it is finished with black and white chalk.

SKETCH ON COLORED PAPER.

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In copying the annexed plate, the student must procure a piece of paper of as near the same colour as he can, on which he must sketch his design very correctly. This being done, he must lay on the bright lights of the evening sky, distant trees, and the foam of the water, with constant white, which must be rubbed so thick that it may completely hide the colour of the paper; the secondary lights must be laid on rather thinner, so as to show, in a slight degree, the colour of the paper through it: these two sets of lights will be found sufficient for the generality of effects. Next, with a faint tint of sepia lay on the shades of the distant hills, and the first shade of the water, distant trees, &c., leaving the paper uncovered for the light side of the mountains, the greater part of the water, and the light top of the rocks on the right-hand side of the waterfall; a strong tint must now be mixed up, with which the left-hand rocks, the shadow and shades on the right-hand rocks, the dark shades in the water, and the rock and figure on the foreground, must be tinted. This being done, the strongest tint must be mixed up, with which the dark trees that come against the evening sky, the spirited touches and shading of the rocks, and also the figure and rocks of the foreground, must be done, when the sketch will be finished.

N. B. The last touches may be laid on with a reed, pen, or one made of a quill with a long slit.

LESSON XIII.

On Colours.

OF the immense number of colours which are made and sold by different colour-shops, we shall only take notice of about thirty, of which we shall give a description, with remarks on their use, durability, &c., beginning with



1. Indigo is a fine deep blue, though not sufficiently bright for the skies of clear days, and ought therefore to be used only for twilight and evening skies, where great depth is required; it is also extremely useful for making different greys by mixing it with lake and any yellow colour, and has been found to stand* remarkably well.

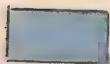


2. Prussian Blue is a beautiful bright colour, and is used for the clear blue skies of fine days; it is useful for distant mountains, drapery, flowers, &c.; cobalt, however, though rather an expensive colour, is to be preferred, as Prussian blue is apt to change when combined with other colours.

* By the "standing" of colours is meant their capability of remaining a considerable time without fading or changing; for instance, yellow lake does not stand well, because it grows paler and fades, and Prussian blue does not stand well, because it sometimes changes and grows darker.



3. Antwerp, though not a very intense blue, is extremely useful for representing the delicate skies of sunny days, and stands very well.



4. Ultramarine, though one of the most beautiful and most expensive colours we possess, is extremely difficult to manage, as it curdles or separates when rubbed on a plate and mixed with water; I should, therefore, strongly recommend the student not to use it, even though he possess it in his box, which is not, however, very likely, seeing that the smallest cake costs fifteen shillings. It stands perfectly well.



5. Cobalt is a most intense and beautiful blue, being in colour somewhat like a mixture of Prussian blue and ultramarine, though it works much better than the latter, and is durable.




6. Vermillion "for the brightest reds is useful in flesh and drapery, and in painted objects, such as flags, boats, &c., being of that degree of brightness which will, by contrast, send back many other reds into distance*". It is apt to change.





7. Carmine, which may be considered of the same nature as lake, only much more brilliant, is extremely useful in fruit and flowers, figurés,

* This quotation, as well as all the others in this lesson, are taken from the works of the celebrated John Varley, of whom I have already made mention.

and drapery: it may also be used instead of lake, should the student not possess this latter colour.

 8. Lake is one of the most useful colours in landscape painting, as forming a standard red, the mixture of which with any blue and yellow forms a variety of the most beautiful greys. Mr. Varley observes, that purple lakes are more durable than carmines and the brighter lakes, except madder lake.

 9. Venetian red is "useful for the red horizon tint of skies, and to make a neutral tint* when mixed with indigo and a very little lake, and is most excellent for its quality of mixing well with all colours (Indian ink not excepted), and laying even and smooth on paper with less trouble than light red, for which it is a valuable substitute, and is preferable to Indian red (which is so heavy and purple), and is very good to mix with yellow ochre for general tints. Used in bricks, tiles, &c." Venetian red ought always to be preferred to light red, as this latter can never be used for the reds of evening skies.

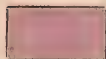
 10. Indian red is a very useful colour, as it makes a beautiful grey when mixed with blue: it is, however, very difficult to manage on account of its weight causing it to sink when laid on the paper,

* By "neutral tint" is meant a grey, formed with such equal quantity of yellow, blue, and red, that none of them preponderate as in tint 5, Lesson XIV.

whilst the blue with which it is mixed, being lighter, is carried forward with the brush, leaving all the red settled in one part of the paper: for this reason learners ought never to make use of it.



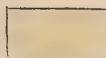
11. Light red is nearly the same colour as Venetian red, which ought always to be preferred to it: it may be made the same colour, and used for the same purposes, by mixing a very small quantity of lake with it.



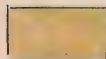
12. Madder lake is a beautiful colour, and stands extremely well; when used instead of common lake, the greys made with it are peculiarly ærial, on which account it is used by many artists.



13. Red lead, also called saturnine red, is an ugly, opaque, useless colour, notwithstanding it is put into almost every box of colours that is made up.

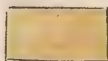


14. Gamboge is the yellow most generally used for greens, as it stands extremely well, and is very bright; it ought, however, never to be used for any thing but greens, or yellow draperies, or to make greys of.



15. Italian pink is a bright yellow, admirably adapted for making greens, and though it does not stand quite so well as gamboge, it is

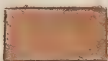
to be preferred to that colour, particularly for the use of beginners, as the greens made with it are always those of vegetables, and never acquire that metallic or broazy appearance, which is frequently the case with the greens made by learners of gamboge.



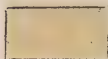
16. Raw sienna is a serviceable yellow, as it may be used either in skies, building, or the greens of trees and grass. It is, however, not a good working colour, and does not stand well.



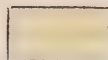
17. Yellow ochre is used "for stone buildings or plaster, corn-fields, and yellow lights of the sky towards the horizon, mixes well with Venetian red for warm lights on buildings, &c., but never to be used for the green for grass or trees, it not being transparent enough."



18. Roman ochre is rather a deeper and warmer colour than the former, and may be used for exactly the same purposes: both these colours are perfectly durable.

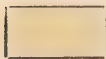


19. Indian yellow is a richer and darker colour than gamboge, and is used chiefly for greens, as is also



20. Gallstone; both these colours being transparent, and useful to lay over other greens which are too dead; neither of these colours

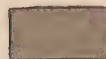
stand very well, though some colourmen pretend to make them permanent.



21. Yellow lake is extremely evanescent, and ought never to be used; in its nature it somewhat resembles raw sienna.



22. Brown pink is of the same nature as Italian pink, though a much duller and darker colour; the greens made with it are always good.



23. Raw umber is a most useful colour for representing mud, light-coloured earth, old plaster, wood, &c., and is also a good colour for shading white with: mixed with indigo it makes a good yellow green.




24. Burnt sienna stands extremely well, and is used "for rich banks of earth in sunshine and evening tints, and for glowing tints on buildings; not to be used on the horizon tints of skies, but particularly useful in making green of various degrees of warmth and depth when mixed with indigo and gamboge." Burnt sienna ought not to be used in making greys, as it is apt to render them heavy or opaque.





25. Burnt umber is a most useful brown for the colour of earth, as is also




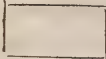
26. Cologne earth, and

 27. Vandyke brown: all these colours, but more particularly the last, are good for putting in dark spirited touches, such as the shadows under stones, &c. &c.

 28. Sepia: of this colour drawings are frequently made in the manner of Indian ink, to which it is to be preferred, as it works better, and has a more pleasing effect; as a colour it forms a good shading tint for white objects.

 29. Lamp black ought only to be used for drapery, and is of more use in miniature painting than landscape.

 30. Indian ink; to be used only in making Indian ink drawings.

 31. Constant white. White, as well as every other opaque colour, ought to be used as little as possible in coloured drawings, though it is extremely useful to lay in the white drapery of a small figure, &c. &c.

LESSON XIV.

On the mixing of Tints.

HAVING now given a description of most of the colours that are likely to fall in the way of the student, I shall first dedicate a few lines to the explanation of the

Theory of Colours; after which I shall proceed to give directions for the mixing of the various tints that occur the oftenest in water-colour painting.

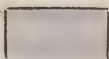
There are only three primitive or simple colours, from which all other colours are made; these are yellow, blue, and red; and if we could but obtain these colours in perfection, we should require no others to form every tint which nature affords. From the three primitive colours are formed four compounds: first, by the union of blue and yellow, which forms green; secondly, by the union of red and yellow, which forms orange; thirdly, by the union of red and blue, which forms purple; and, fourthly, by the union of all the primitives, yellow, blue, and red, which forms grey, the name we shall give to every mixture of the three colours, designating them by the terms yellow, grey, green grey, red grey, &c. &c., according to their approximation to the different primitive colours, or the three first compounds, green, orange, and purple. Of the contrast or opposition of colours, I shall speak in the twenty-sixth lesson.

When the student is about to procure a box of colours, I would strongly advise him to choose one with not more than twelve cakes, as these, if well chosen, will be found to answer every purpose. The following is a list of colours, which I am in the habit of using myself.

1. Indigo
2. Prussian blue
3. Yellow ochre
4. Italian pink

5. Venetian red
6. Lake
7. Burnt sienna
8. Raw umber
9. Vandyke brown
10. Sepia
11. Lamp black
12. Carmine,

and in the composition of the following tints I have only made use of the first nine: the following is a description of the manner in which each tint is made.



No. 1. For the clear blue skies of fine weather, and for distant hills, is made of Prussian blue with a very small proportion of lake. *Remark*, this is the only tint in which Prussian blue is used in the tints in this lesson.

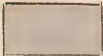



2. For evening skies, distant hills, and the skies of dull days, is made of indigo, with a very little lake.




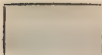
3. Is made of lake, indigo, with rather a large proportion of raw umber, and is used for clouds*.

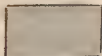
* This, as well as all the other tints, may be stronger or weaker as occasion requires.

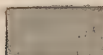
 4. Is used for the same purpose, and is made of the same colours, the raw umber being in somewhat smaller proportion.


 5. Is an equal mixture of lake, indigo, and raw umber, and is what is generally called "neutral tint." It is extremely useful for distant buildings, trees, and other objects, particularly if they come against an evening sky.

 6. For distant trees, is made of indigo, with a very small proportion of raw umber.

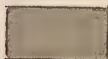
 7. For trees somewhat nearer, is made of the same colours, the proportion of raw umber being rather greater.

 8. For the shade parts of trees, which are still nearer than those that have been expressed by the foregoing tints: it is also extremely useful for the green of willow-trees, which is paler and more silvery than the foliage of most others.

 9. Also made of indigo and raw umber, the latter being still stronger than in any of the former tints, may be used for foreground trees which are in shade.

 10. Used also for the same purpose as the last tint, is made of burnt sienna and

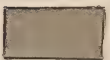
indigo. This tint, as well as No. 9, together with the two following, are extremely useful to lay in the shadows and shapes of such grass and foliage as are done with any of the four tints 13, 14, 15, 16, making use of the darkest shading tint for No. 13, proceeding to the lightest for No. 16;



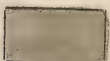
11. For representing foliage in shade, is made of burnt sienna and indigo, the former colour predominating more than in the foregoing tint.



12. For the same purpose, and made with the same colours as the last, the proportion of burnt sienna being rather increased.




13. Is made of equal quantities* of burnt sienna and Italian pink, with a small proportion of indigo: its use is for sun-burnt foliage, the warm edges of trees, &c. &c.




14. Is made of the same colours as No. 13, the burnt sienna being rather diminished, and is also used for foliage, which is not in shade.


* When I say, equal quantities of any colours, I do not mean with regard either to weight or size, but only as far as regards the strength of each, so that neither shall predominate. Thus, five cakes of Italian pink would not be more, if as much as one cake of indigo; for if they were all ground up together, a green would be produced, in which the Italian ink would be far from predominating, although it five times exceeded the indigo, as far as regards weight and bulk.




15. Is made of Italian pink and indigo, and is used for the brightest parts of foliage; it ought, however, to be sparingly used, as ought also




16. Which is made of the same colours, the proportion of indigo being somewhat less, and is used for the same purpose.




17. Is a mixture of yellow ochre, with a very small proportion of lake and indigo, and is useful for light tints on stone buildings, clayey roads, &c. &c.




18. Consists of raw umber alone. Having already described this colour, we have introduced it merely to continue the gradation to




19. A mixture of raw umber and lake; very useful for roads, earth, wood, boats, buildings, &c. &c.




20. Is made of raw umber, lake, and a small portion of indigo; for the same purposes as the last-mentioned tint, for which it forms a good shading colour.



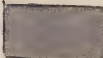
21. Made of the same colours as the last, the blue being rather increased: its uses are also the same, forming a good shading tint for either of the two foregoing tints.




22. Made of the same colours, the blue being still increased: it is used for the shading of white objects, the bark of trees, old palings, &c., and may be used to shade No. 21.




23. Is made of the same colours as the last, with a greater proportion of indigo, and is used for the same purpose. When made very weak and pale, it is extremely serviceable for representing the silver grey which one finds on the bark of old trees, ruined buildings, and stones, and which is generally occasioned by the grey lichens that grow upon them.



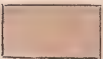
24. Is also made of lake, indigo, and raw umber, the lake and blue preponderating: its uses are the same as the last, and likewise for bricks and tiles; when in very deep shade.



25. The same colours as before, the lake being rendered more powerful: is good for the shade side of any red object.



26. Is made of Venetian and a very small proportion of raw umber and indigo: its use is for the light part of tiles, bricks, &c., when near the foreground.



27. Venetian red alone; is useful for the light parts of the red roofs of distant

buildings. We have, however, already described the uses of this colour in Lesson XIII.

Having now given a description of all the tints which will be wanted by the learner, I must advise him to try to imitate them on a piece of paper, beginning with the first tint, which he must keep doing over and over, till by dint of practice he can make at any time a fac-simile of it; this being done, he may proceed to the next, which he will learn to do much sooner than the first, as the care he bestowed in obtaining the foregoing tint will accelerate the acquirement of this; he should also try to lay them as flat and even as possible, as one of the principal beauties of water-colour painting, especially in the skies, consists in the flatness and evenness of the tints.

LESSON XV.

On colouring Landscape.

WE now arrive at the most difficult, and at the same time the most interesting part, of drawing, which is colouring, or, as it has of late years been very properly termed "Painting in Water-Colours;" and I must here again take the opportunity of observing, that I never yet found any advantage in delaying the student's entrance "*into colours*," a thing so ardently desired by

most beginners ; but that, on the contrary, I have frequently known my pupils, especially the younger part of them, so disgusted by a long continuance of pencil drawing, that when they have commenced colouring, it has been with an apathy and indifference which shewed at once that they no longer took any interest in an accomplishment which is one of the very few that young persons will freely give their minds to. On the other hand, by making my pupils begin with colours when they first began drawing, I have been enabled to keep up that excitement and interest which the commencement of a new study naturally causes, for a considerable length of time, till, having acquired a certain capability of making drawings to *their own satisfaction*, they have no longer stood in need of any other inducement to pursue their studies with proper attention than the pleasure afforded by drawing, when bereft of its difficulties. The following account of the progress of one of my pupils taught in this manner, will perhaps explain more clearly the nature of this system, than any thing I could otherwise say on the subject.

Some years ago, a young gentleman came to take lessons of me in landscape painting ; as he had never learnt to draw, I began by making him copy the most simple coloured drawings that I could possibly make, drawing first the outline in pencil and then colouring it ; these subjects consisted chiefly of cottages, with trees behind them. After he had received about twelve lessons, he observed *that he was sure he could draw well enough, if*

he could only do trees. I replied, that he ought to practise them for a short time; to which he agreed, and I accordingly gave him eight or ten lessons in drawing trees. By this time he found *that he could draw trees well enough*, but that his houses were not as straight up as they ought to be; a few lessons on buildings made him satisfied with himself in that particular, when he began to find himself deficient in drawing hills; these too he began to manage well enough in a few more lessons; at the end of which, however, he observed that a little more practice in drawing trees would be serviceable. In this manner he proceeded from one thing to another, improving rapidly in each for six months, at the end of which time he drew outlines as correctly as any of my pupils who had done nothing but practise pencil drawing the same length of time, whilst his style of colouring was equal to any six months' pupil who had previously studied outline; so that I may fairly say, that he learnt twice as much as he would have done had he begun with pencil drawing only. Of the requisite preparation of stretching the paper we have already spoken in our lesson on Indian ink, as also of the brushes, colours, &c.; we shall therefore proceed at once to give directions for copying the subject of the annexed plate, consisting of a cottage, the first of which shews it with merely the sky finished and the first tints laid in, whilst in the second it is represented as completely finished.

Having drawn a clear and correct outline, the student must provide himself with a glass, or cup full of clean

water, (not pump water *,) and a common white plate, on the margin of which he must rub a small quantity of indigo, lake, raw umber, yellow ochre, burnt sienna, and Italian pink; Vandyke brown he will have no occasion for till the drawing be nearly finished, when he can rub it as he wants it, the colours working much better when they are fresh rubbed than when they have dried on the plate for some time.

In beginning to colour, it is the most usual and best method to commence with the sky and extreme distance, which ought to be finished before any of the other parts be touched, as by the strength of these the student will be enabled to judge what degree of force and vigour will be requisite in the foreground and middle distance. Proficients may indeed occasionally do the sky the last, but this is very often attended with great difficulties, and in many cases is utterly impossible; as, for instance, when trees come against the sky a tint laid over them must necessarily work off the green, which, mingling with the colour destined for the representation of clouds or blue sky, would completely spoil it.

In laying on the broad flat tints of the annexed plate, the pupil ought to make use of the largest brush but one; whilst for the trees, shading of the ground, &c., the next size smaller will be found the best.

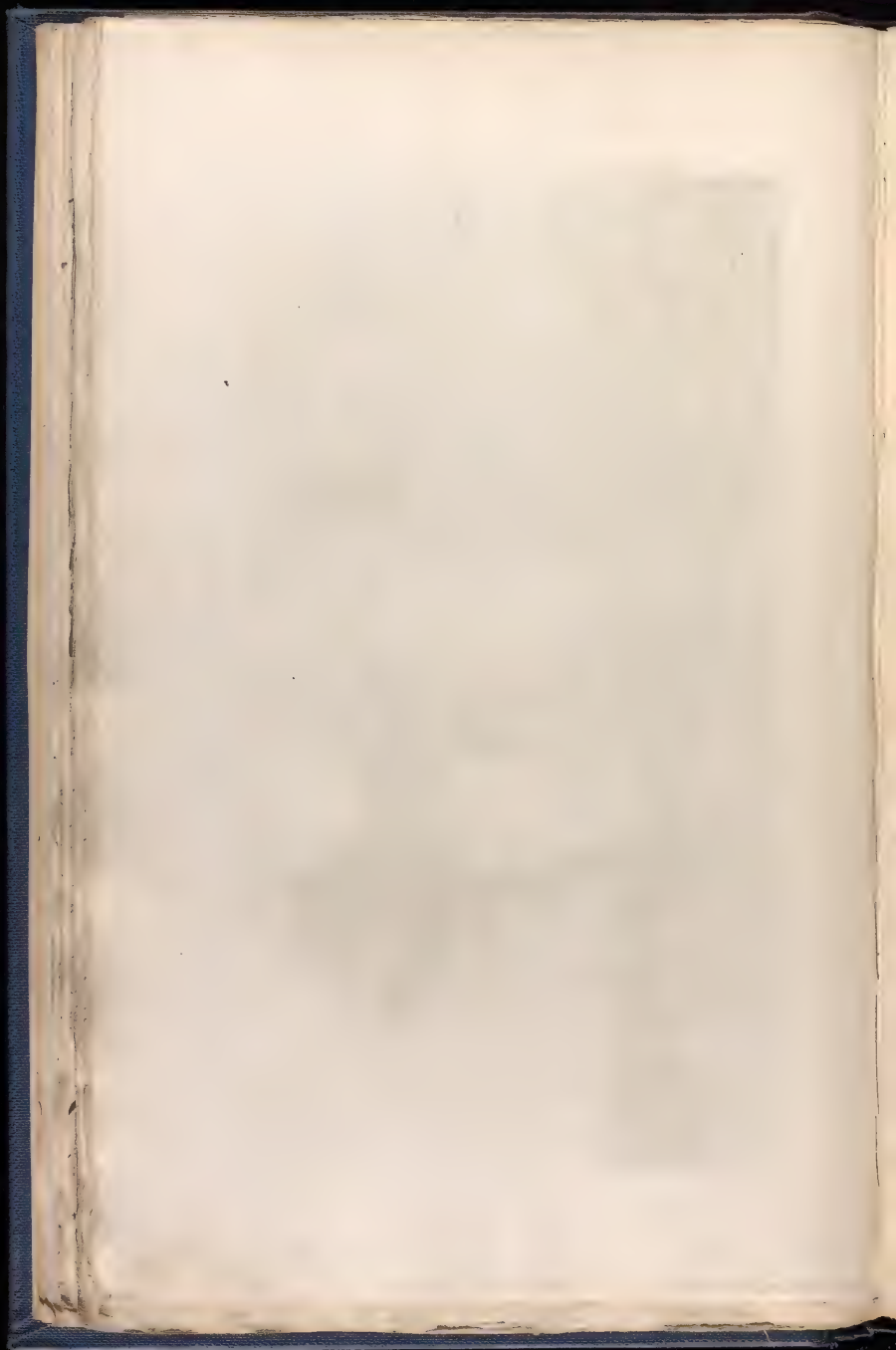
The first tint to be mixed up is that of the blue sky,

* Colours, when mixed or rubbed with pump-water, frequently curdle.



COTTAGE Plate 1st

Painted by Thomas G. Jones in 1844.



which is composed of indigo, with a very small portion of lake, being the same as No. 2, in the last lesson. With this tint the student must begin at the right-hand corner, and proceed along the top of the drawing, taking care to have his brush very full of colour, and to drive it forward by a succession of short strokes about an inch long each, leaving, however, a sufficient quantity of colour to keep the lower edge wet*. When he has proceeded half way along the top of the drawing, he must return to the beginning of the tint, and carry on a second layer of colour, if I may so call it, taking care to pass his brush in a trifling degree into the first layer, by which means the superfluous colour that rests along its edge will drain downwards into the second layer. When he has arrived at the end of the first tint, he may carry them both forward the whole length of the drawing, and then return to the right-hand corner, and proceed as before till the whole of the blue part be covered, when those parts which mingle with the grey of the clouds must be softened off by means of adding more and more water to the tint as it is laid on till it become pure water. By pursuing the above method the learner will soon be able to lay a flat wash, (one of the greatest difficulties to beginners,) the art of which consists in keeping a full brush, in never allowing the edge of the tint to

* In order to give the colour a tendency to run downwards, the upper edge of the drawing-board ought to be propped up with a book, or any other solid substance, so that the paper may have a slanting direction like a writing-desk.

remain too long in one place*, and in never touching, whilst wet, a tint after it has been laid. Should a quantity of the tint remain at the edges of the white clouds, it may be taken up by applying a clean brush which has been dipt in water, and the wet squeezed out; care must be taken, however, that too much of the tint be not absorbed, and a white place left.

The next tint is that of the clouds, which is made of lake, indigo, and raw umber, and is the same as No. 4, in the last lesson. In laying it on, the student must begin by a wash of clean water over the right-hand corner of the blue sky, adding by degrees more and more of the tint as he gets lower down in the drawing†; he must next endeavour to leave the white edges of the clouds as near as possible of the same shape as the copy, and then carry the tint down to the house-end and over the distance, softening it off into the road. In the left-hand corner the clouds are softened into the blue sky, as in the right-hand side.

* The student ought never to allow the edge of any tint to remain in the same place untouched more than four or five seconds, unless the paper be of a very rough kind, when it may be allowed to rest ten or fifteen seconds. It is for this reason that I would always recommend the learner to begin with small drawings, and to make use of strong rough paper, which is to be had at about one shilling the sheet at most colour shops, and which for small drawings does not require to be stretched.

† This process is exactly the reverse of the last, in which the blue sky was softened by adding more water: in practising this method, however, he must take great care that one tint be perfectly dry before he lays on the next.

The above method of mingling one tint with another by means of softening them off with water is, perhaps, the best that the student can begin with; as soon, however, as he has acquired a certain degree of capability in handling his brush, it will be as well if he begin to do it in the following manner: Having laid on the blue tint of the sky as before directed, instead of softening it with water, he must gradually add small portions of the above colour, till the whole be changed into that tint, which he must carry forward in the same way as before directed. To acquire this method, so quick in its execution, so easy (when once learnt) in its practice, and so necessary in drawing, almost every object in nature ought to excite the student's most earnest attention; and it is only by a capability of readily changing the tint whilst laying it on, that rapidity of execution and the power of expressing a great deal with but few tints is acquired.

The distant hill is coloured with exactly the same tint as the sky, being made of indigo and lake; when dry, a second tint, the same as No. 8, is laid over the bottom part, and the whole of the sky and distance is then finished.

The next thing to be done is the house-end, beginning with a faint tint of pure yellow ochre on the left-hand corner, which must be changed as it is carried forward, by adding lake and indigo in very small proportions, making it the coolest and darkest in the right-hand corner, taking care to leave the window white.

The road must next be done with the tint No. 21, near the house, changing it as it comes forward by

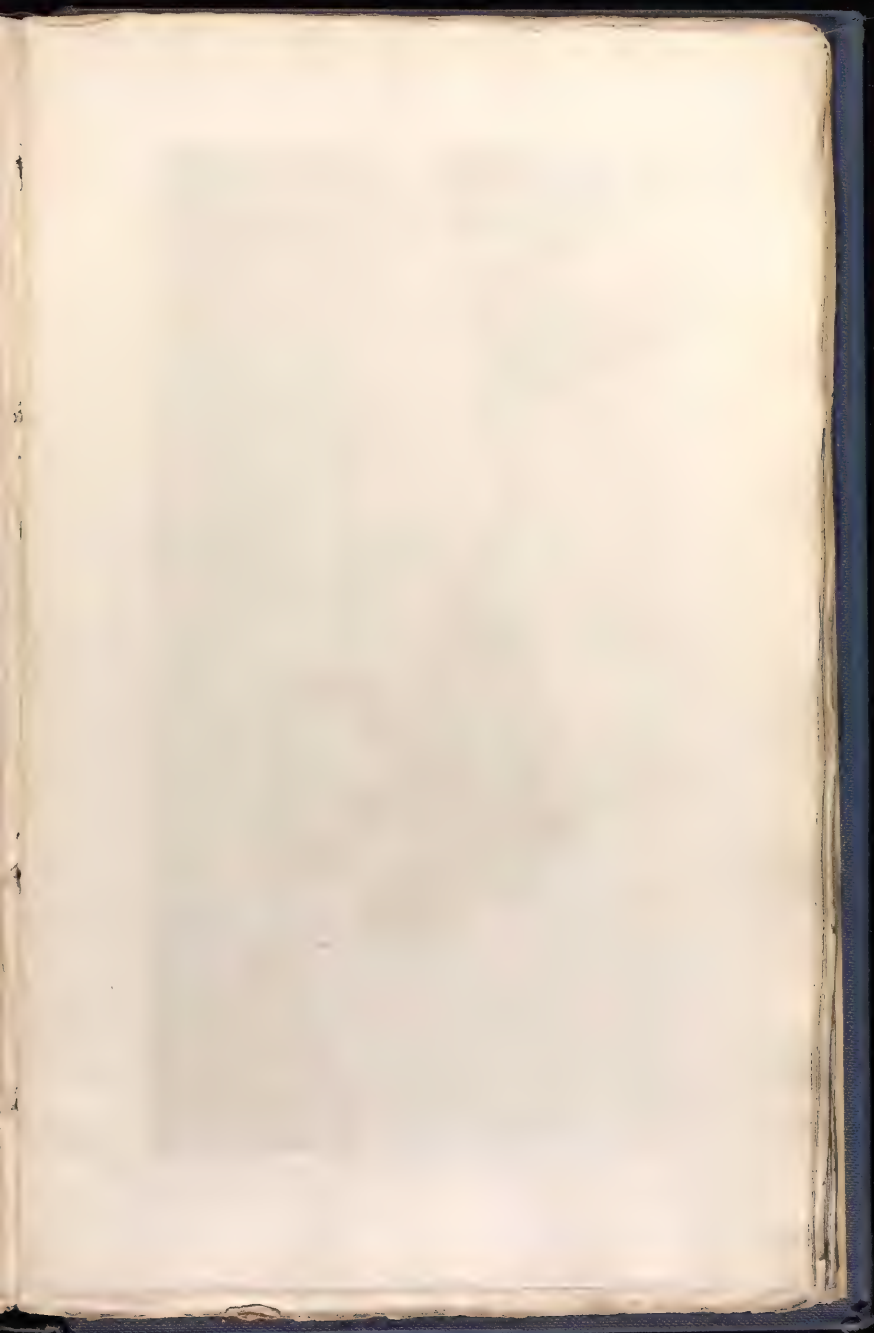
adding raw umber till at length the nearest part be coloured with nothing else. The grass on each side of the road is tinted with No. 13; the chimney and red tiles with pure Venetian red, the window panes with indigo, and the wood work in the house-end, the shade under the roof, in the window, and the side of the chimney, with No. 5*.

Nothing now remains to complete the first set of tints but to lay in the trees; in doing this, the smallest brush but one will be the best; and for the trees on the left-hand, No. 12, made very strong, will be the tint. The nearest part of the trees on the right-hand is made with No. 9, whilst those more distant are made with No. 8.

The student will now find that every part of his drawing has the first tint laid in, a thing which ought always to be done before he begin to finish any particular part, except the sky and extreme distance, as he can never tell what he is doing till he has got rid of the white paper.

In finishing (seeing that the sky and distance are already done) it will be as well if the student begin with the trees, which, in this subject, are shaded with the same tints that they were laid in with. After these, the grass on each side of the road is also shaded with the same tint as the first rendered a little stronger. In regard to the manner of laying on these tints, it is im-

* As I have before observed, the student should learn the tints mentioned in the foregoing lesson off by heart, so as to be able to make them without having them to look at.





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COTTAGE. Plate 2nd.

possible to describe it by words, whilst strict attention to the copy will soon enable the pupil to imitate the forms of the different ways of shadowing earth, trees, grass, &c. In finishing the road, No. 24 must be used near the house, changing it gradually as it comes forward into No. 21; great care must be taken to leave the light edges of the cart ruts of the same form as the original, as otherwise the perspective of the road will be incorrect, and consequently its flatness destroyed.

The student must now put in all the dark spirited touches with Vandyke brown, making use of rather a small brush: with this colour the cart ruts, shade-side of the wood work, the window frame, &c. &c. &c., must be laid in very dark, leaving the colour full, so that it may dry with a sharp edge.

All that now remains to finish the drawing is to touch in the figure, of which the lower part of the drapery is done with lake, and the upper part with burnt sienna, both of them being laid on as strong as possible; the bonnet is made of a dark spot of Vandyke brown. The student will most probably find the greatest difficulty in doing the white handkerchief round the woman's neck, which is "scraped up" or "taken up," terms given by water-colour painters to two different methods of removing the colour, in order to represent any small white or light-coloured object, which it is difficult to leave, or which may have been forgotten.

Scraping up is generally done with a sharp penknife or an instrument made on purpose, with a point like a

lancet, and is the best for threads of light, ripples in water, &c.

Taking up is done by first painting in with water alone the exact form intended to be removed, then absorbing the moisture with a clean dry rag or handkerchief, and lastly rubbing it well with another part of the same rag, when the colour will be taken up on the cloth, and a white place left. Should it be required to make the place very white, it may be rubbed with Indian rubber after the moisture has been absorbed.

LESSON XVI.

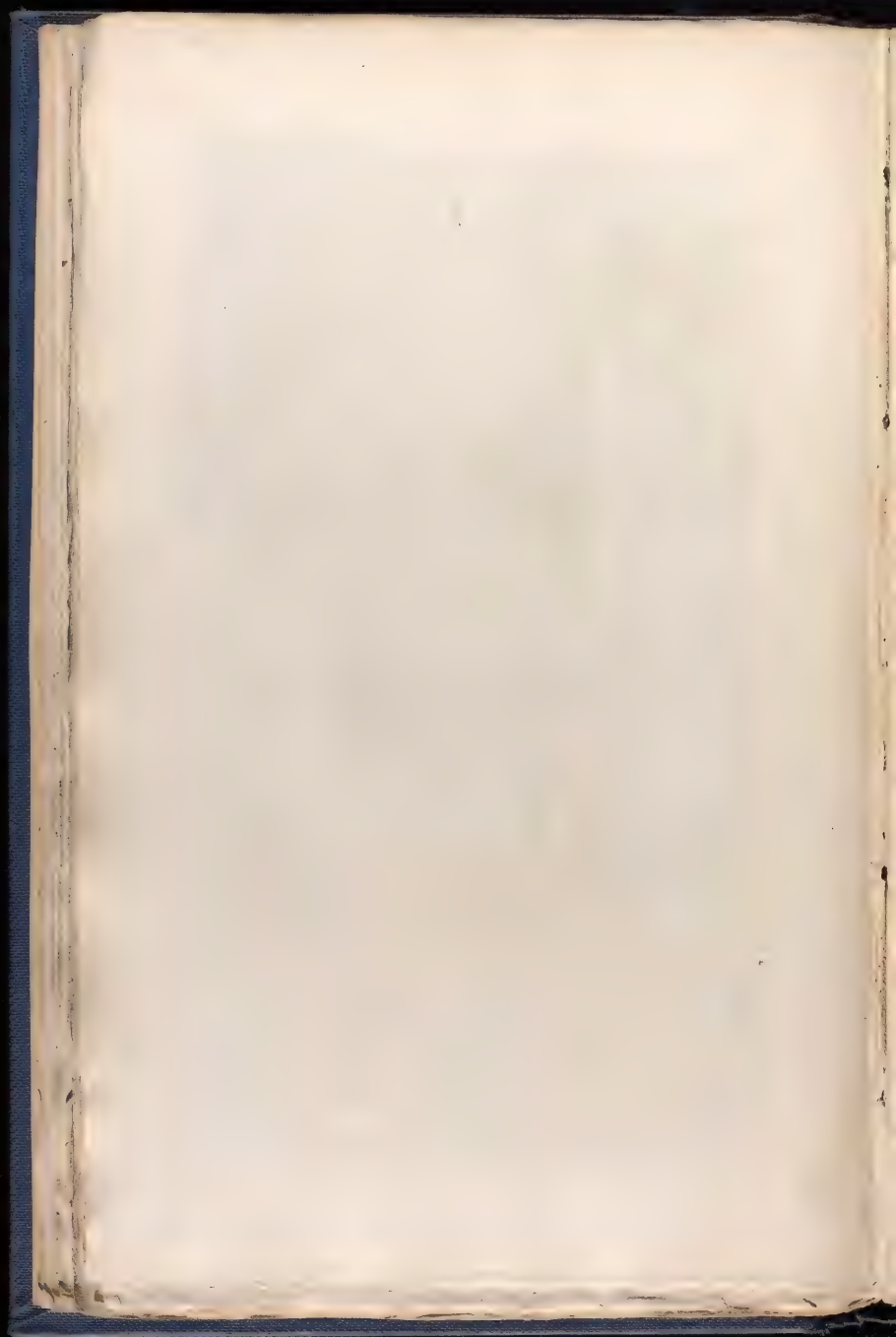
On colouring Landscape, continued.

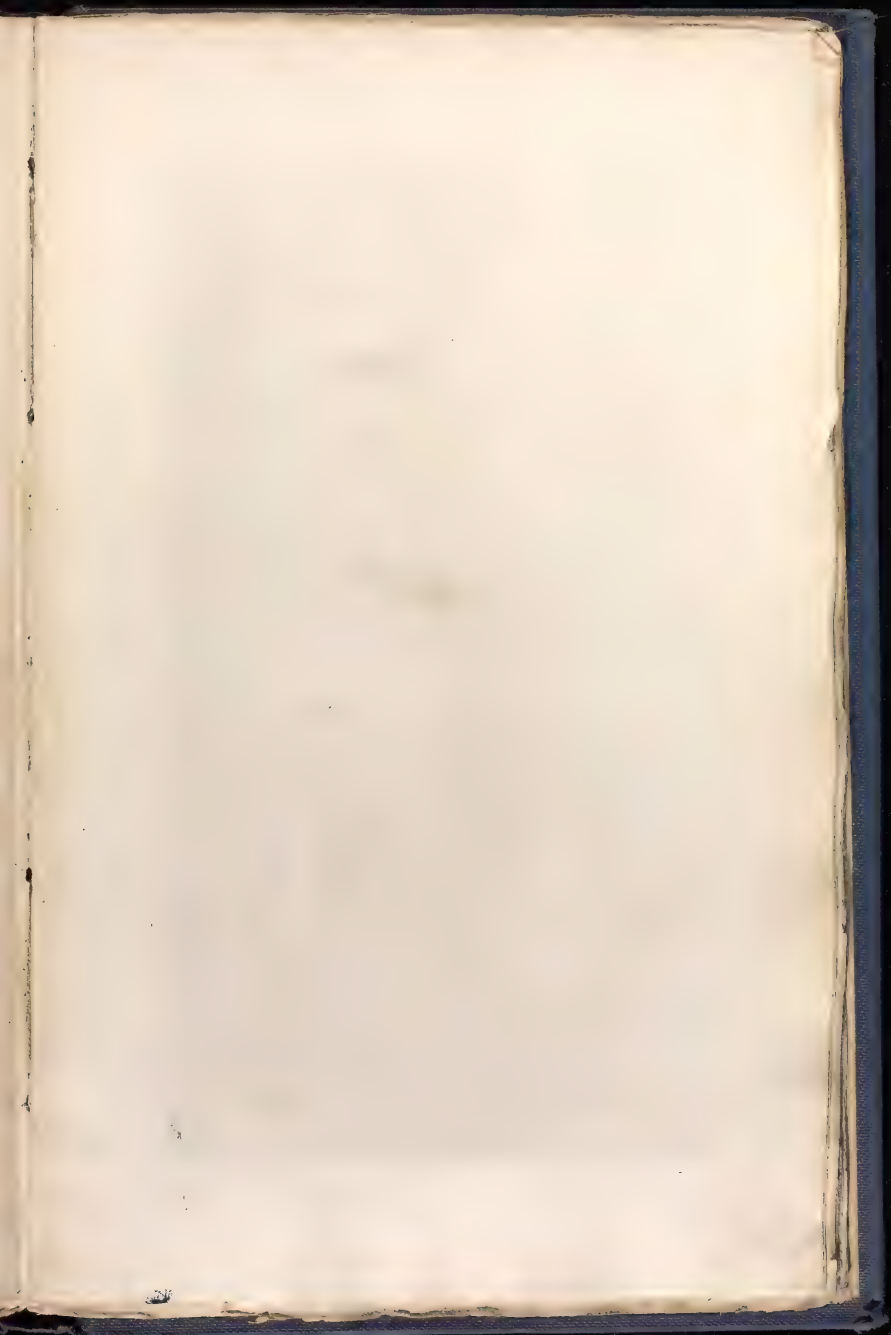
THE next subject consists of a boat on the Seine, near Paris. After having made a correct outline, the student must mix up the tint No. 1, equal in depth to the strongest part of the sky; with this the uppermost streak of blue must be carefully laid in, after which it must be weakened by adding a little water; with this the second streak must be laid in, and so on till all the blue parts of the sky be finished, making each succeeding tint weaker and weaker as it approaches the horizon: next mix up No. 3, and lay in the clouds with it, bringing the tint over part of the blue and the white, so as to leave the lowermost edge of the clouds white as in the copy: lay a faint wash of Venetian red over the horizon, softening it off upwards, and the sky will then be finished. The

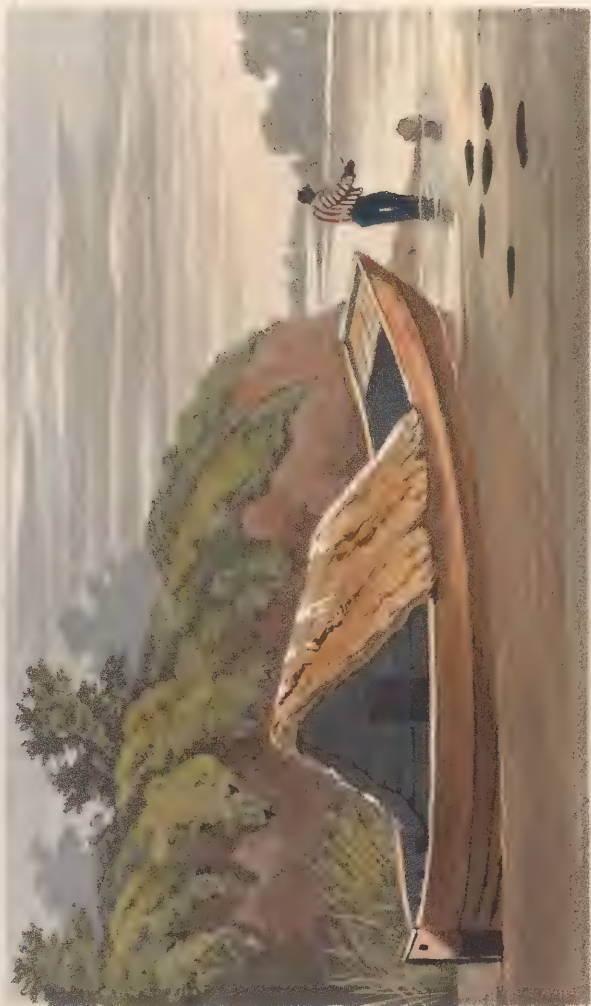


SIENE BOAT. *Plate. 1st*

Published April 1, 1890, by the University of Chicago Press







SLENE BOAT, Plate 2nd

town, which is seen in the extreme distance, is made of No. 2*, the first and second tint of the right hand distant trees and their reflections with No. 5; the first and second tint of the left hand trees behind the bank with No. 7; the first tint of the green bushes and grass with Nos. 13 and 14, changing continually from one to the other as in the copy, and bringing it downwards into the water; the shade part of the boat, and its reflection in the water, with No. 23; the thatch on the wooden house in the middle of the boat, together with the edge and deck at the stern, with pure yellow ochre, changing occasionally into raw umber; the lower part of the boat, with its reflection, is made of burnt sienna†; the flat wash of the water with No. 9, softened upwards, and the nearest part of the bank with No. 20, changing it as it gets more distant to No. 19.

The drawing is now in the same state as it is represented in the first plate of the subject; in order to finish it the student must turn to the finished plate of the same subject, and proceed as follows:

With Nos. 11 and 12 work up the bushes and grass on the bank, using the former for those parts which have been done with No. 14, and the latter for those which have been laid in with No. 13; next finish the bank with the same tints as the first, and then give another shade to the water with No. 9; the thatch of the house in the boat is

* It is needless to inform the student that all these numbers refer to the numbers of the tints in Lesson XIV.

† In laying on this tint, care must be taken that the thread of light which runs along the water edge be left very fine and exact.

worked up with burnt sienna, whilst all the dark shades are laid in with Vandyke brown; the leaves of the water lily, which are floating on the water, are made with indigo and Italian pink mixed up very strong.

All that now remains undone is the figure, the trowsers of which are made with No. 24, the face and hands of Venetian red; the hair of Vandyke brown, and the jacket with stripes of lake: the reflections are made with the same, and I must here observe, what the student will probably have already noticed, that reflections in water are always most vivid when the object is near or touches the water, and faintest when farthest off: thus the legs of the figure will be reflected very distinctly, whilst the body and head will scarcely be seen.

I shall conclude this lesson with an account of the process and use of washing drawings.

When the student has brought his drawing to such a state that it only requires the dark touches to finish it, let him take a large flat brush, from one to two inches broad, (the larger the better,) and with clean water wet it all over: this being done, he must begin to wash it very gently, using the brush as lightly as possible, and washing every part alike, without dwelling more on one place than another; when a very small portion of the colour has been removed, he may rinse it by pouring clean water over it, or by going over it again with the brush and fresh water, and then leave it to dry.

The advantage of washing drawings is to take off any hard edges which have been left, and to soften the whole; by washing the colour of the tops of all the little emi-

nences with which every part of the surface of unhot-pressed paper is covered, whilst hollows remain of nearly the same strength as before, a certain air is acquired which nothing but washing can obtain. After a drawing is washed, the greens will most probably want strengthening, as they are washed off much sooner than any of the other tints*. Another process is to rub the drawing with a clean rag dipped in the fine powder obtained by grinding the flat surfaces of two pieces of pumice stone together: with this the drawing is rubbed all over; and, though it does not produce that softness which is obtained by washing, it possesses the advantage of not taking off the greens faster than the other tints.

In order to make the tints more even and solid, and to give what is called "texture," any part of a drawing, except the sky, may be rubbed with a clean rag, which is just damp (not wet) laid over the finger; by this process a certain grain is given to the tint, which causes it to look more solid and finished; a depth may be acquired by a single tint well rubbed, which could not otherwise be obtained without washing it over a number of times.

I must here warn the student against using a sponge instead of a brush to wash his drawing with, as it takes off the colour too rapidly; a sponge ought only to be used when there is a part of the drawing, which being incorrect, it is required to efface.

* Drawings made on very rough paper ought never to be washed, as the colour comes off too readily, and is apt to leave the little spots of white too large, owing to the size of the eminences being much larger than on the other paper.

LESSON XVII.

On Marine Drawing.

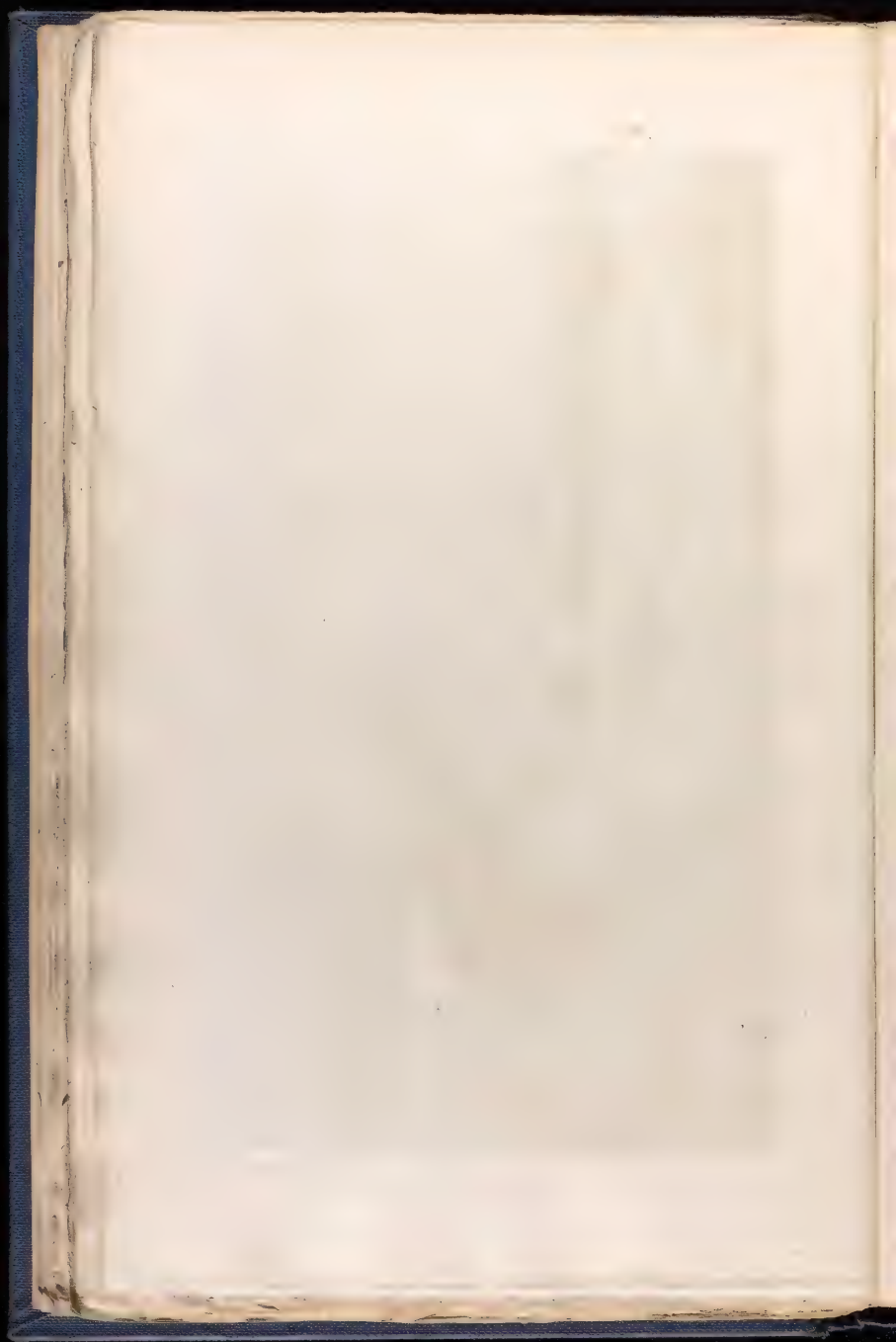
THE study of marine drawing is attended with greater difficulties than the other departments of landscape painting, not only on account of its not being always in the power of students to draw from nature, but also, because the representation of water in a state of agitation (as is always the case, more or less, with the sea), is really more difficult than that of trees, rocks, buildings, &c., for this simple reason, that, while the latter objects remain continually in a state of perfect tranquillity, and thereby allow of their being sketched with the utmost correctness, the former is constantly changing, never remaining for the shortest moment in the same form, and never again appearing exactly in the form it has once assumed, rendering it impossible ever to make a correct sketch, even of a single wave, much less of a considerable part of the sea, which is required to make a drawing. In such a case as this, all that the student can do is to continually observe the motion of the waves, the various indentations of their surfaces, together with the different forms they break into, till he shall have learnt them, as it were, off by heart.

The first subject that we shall offer to the student's attention is a view of the sea-coast. Having drawn the outline, the student will mix up the tint No. 1; then beginning with water only at the top of his drawing, he will keep adding more and more of No. 1 as he gets



Islanded from the ship's side, 1882

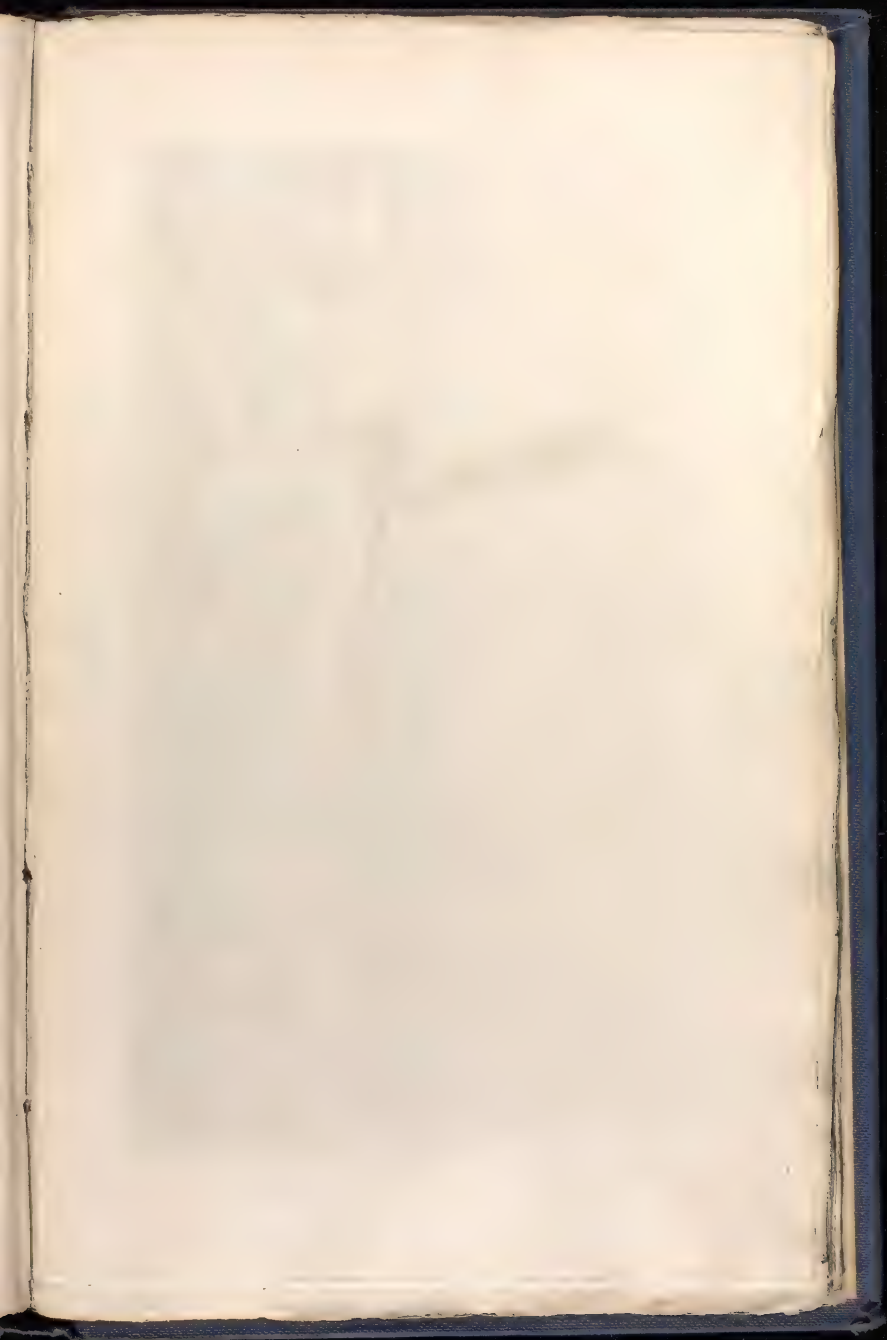
MARINE.



downwards till he reaches the white clouds, the edges of which he will carefully cut out with the darkest part of his tint, whilst he softens it into the grey of the clouds on the right-hand side of the drawing. The next thing to be done is to mix up No. 4, and with it lay in the clouds, beginning with water at the right-hand side of the picture, and strengthening his tint as he gets downwards, passing all over the distant cliffs as low as the town, making it considerably lighter as it approaches the white edge of the clouds, and softening it into the sea. Next, lay in the light flying clouds in the left-hand corner with No. 24, rather faint, and the yellow on the cloud edges, which must be made of pure yellow ochre, and laid on so that it may not pass in the slightest degree into the grey tint, and the sky will then be finished. The distant hill and cliff must be done with No. 5, and shaded with the same; the shadows of the house-ends and under the eaves must be done with No. 22, and the tops with a pale tint of Venetian red. Next do the sea, beginning with indigo and lake for the extreme distance, which must be changed into indigo and raw umber as it is brought lower down, till at length the first tint of the waves which are near the shore will be almost entirely composed of raw umber, leaving the white paper for the bright lights. The student must now lay on the first tint of the rocks and shore, the lightest part of which must be made of No. 17, changing as it gets darker into the tints 18, 19, 20, and 21: the outside of the boat must be tinted with No. 25, with which also the man's trowsers must

be coloured; the inside of the boat must be shaded with No. 23; the stripes in the man's jacket are done with Prussian blue alone; the red cap with a mixture of Venetian red and lake; the first tint of the great stone in the left-hand corner is made of No 24. The green tint for the top of the rocks is No. 14, and is shaded with No. 12 or 11. The dark shades on the rocks are done with No. 22, and that on the road with No. 23, with which also is done the shadow which falls from the man. The distant part of the sea must be strengthened by shading it with horizontal lines of lake and blue, whilst the dark shades of the waves are put in with No. 10, and the lighter ones with No. 12. Nothing more remains than to put in the dark shades of the large stone in the left-hand corner, as well as of the smaller ones along the shore, and to touch up the road and rock, all of which may be done with a strong tint of Vandyke brown. The birds may be done with neutral tint.

The next subject consists entirely of sea, without any land. The blue of the sky must be made of No. 2, laid on very strong in the right-hand corner, growing paler as it approaches the edges of the white clouds, which must be left in ragged irregular forms, such as are commonly seen after a storm: these clouds may be shaded with No. 4. The sea, where it comes against the horizon, is made of a strongish tint of indigo and lake, making it still stronger by changing it into a deep neutral tint when it approaches the white foam of the waves. This tint will require to be done two or three





Published by J. B. Nichols & Co. New York

MARINE.

times before sufficient strength can be obtained, and care must be taken that the left-hand side be made darker than the right. The nearer waves must be tinted with a mixture of raw umber and indigo, changing occasionally into a cooler and warmer colour, whilst the foam may be imitated by dragging the brush nearly dry lightly over the white paper, in such a manner that only the little eminences shall take the colour: for this purpose a rough-grained paper is much better than hot-pressed paper, which ought never to be used for landscape painting. The first tint of the boat and masts is made of burnt sienna; the first tint of the sail is made of yellow ochre, with which also the stripes on one of the sailor's jackets are done, the stripes on the other man being made with Prussian blue; the shade side of the sail must be made with No. 21. The distant vessels may now be laid in with neutral tint No. 5, and shaded with the same, after which the waves must be finished with repeated tints of raw umber and indigo, varying the tints according to circumstances, keeping them warm (by increasing the quantity of raw umber,) in the lighter part, and more cool for the dark shades. The face and hands of the figures may be done with Venetian red. The dark side of the sail must be coloured with No. 21, and the dark shade on the boat with No. 24; the men are shaded with 23, and together with the boat, sail, and mast, are touched up with Vandyke brown alone, whilst a mixture of Vandyke brown and indigo is used for touching up the waves: the

second tint on the light part of the sail is made of No. 17.

We shall now take leave of landscape painting, trusting that the foregoing lessons will fully explain every thing which can be taught by reading ; for the student must recollect that it is practice alone which will enable him to acquire a knowledge of drawing, and that his progress in the art depends more on himself than on the master who directs his studies ; for though it be true that a bad master will do a great deal of harm by giving wrong directions to his pupils, it is also equally true that the best master will do but little good if he be not seconded by the exertions of the student ; it is by the want of exertion that we must account for the little progress made by some of the pupils of our best artists, and not by the inattention of the artist himself ; indeed, so little is a drawing-master required by any one who is *determined* on learning to draw, that I may venture to say that most of our best landscape painters are self-taught : the directions necessary are simple and short. In addition to what I have already written, I shall add the following observations, most of which are only a repetition somewhat simplified, of what has been stated in the foregoing lessons.

By drawing on strong rough paper the tints are more easily laid, and the trouble of stretching the paper becomes unnecessary, except for large drawings ; in doing small drawings the tints are more easily laid, the student never





FLOWERS.

Published by Sherrin & Sons, 10, St. Paul's Churchyard, 1844.

grows tired of his subject before it is finished, and should he not succeed to his liking, he has not to regret the loss of a great deal of time, seeing that a small drawing cannot take a great deal of time to finish it.

Never make a tint with two colours if you can make it with one; never make a tint of three colours which can be made by two; and never, on any account, mix four colours together, as there is no tint which cannot be made by three colours. In drawing-from nature, choose the most simple objects, and such as admit of a breadth of light and shade.

LESSON XVIII.

On Fruit and Flower Drawing.

THE beauty of the objects represented, and the ease with which they are executed, have long rendered this department of the art the universal favourite of the ladies, who seem to have taken it entirely to themselves, there being but few gentlemen who excel in fruit and flower painting. I shall begin my lesson with the annexed group of flowers, consisting of a rose, tulip, convolvulus, and hare-bells.

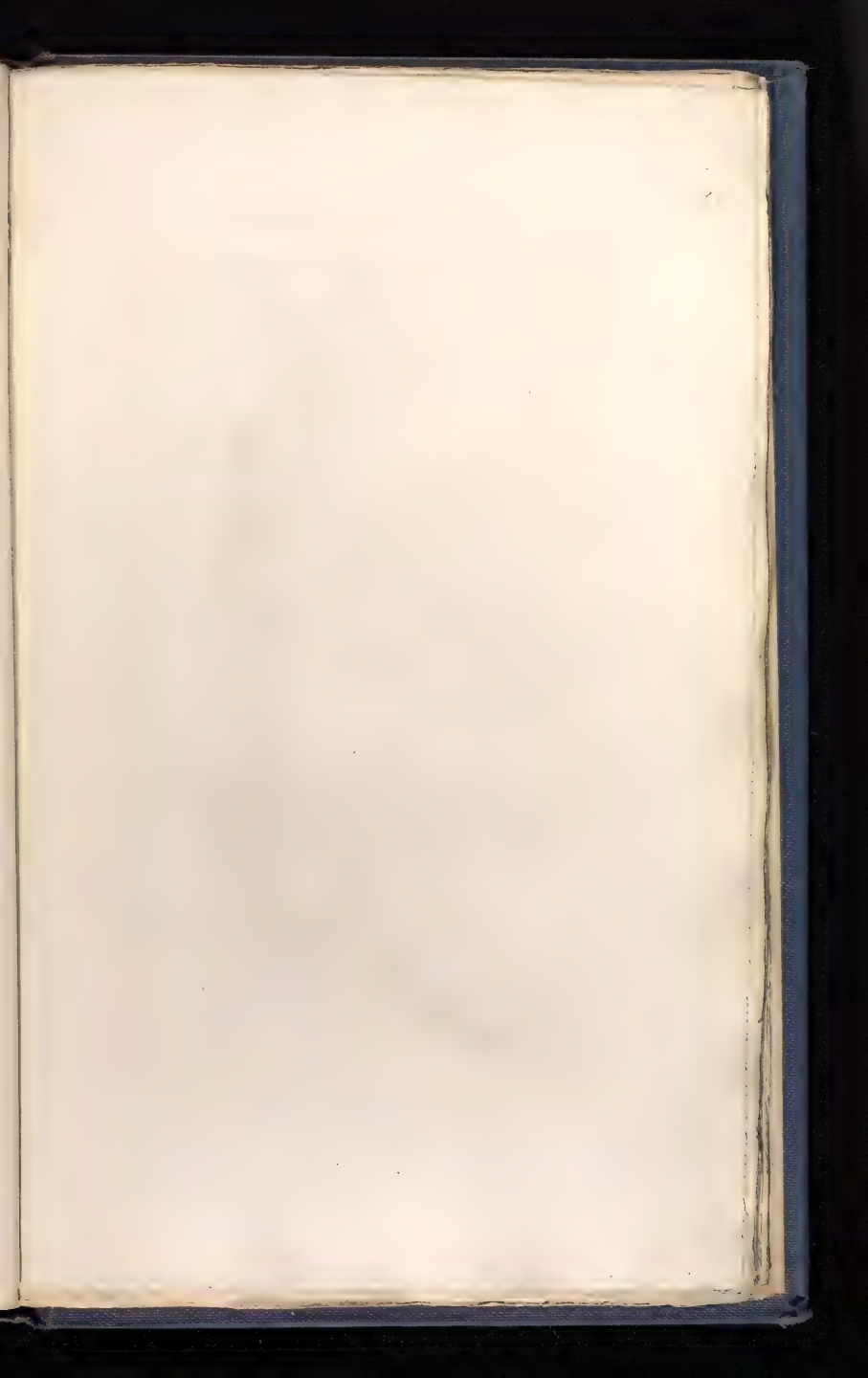
Having first drawn a correct outline, mix up No. 5, which is what is generally termed neutral tint: with this all the green leaves and stems of the plants, and the hare-bells, must be carefully shaded, leaving the white

paper for the high lights. When this is done, the student may shade the convolvulus and tulip with sepia, and the rose and rose-buds with pure lake, when the drawing will be *dead-coloured*, as in the first plate of flowers*.

In flower painting, the student ought to have a brush at each end of his stick, one of which must be used to lay on the tint, whilst the other is kept clean and moist to soften them off with.

The next tint to be mixed up (see the finished plate) is No. 16, with which all the rose-leaves and leaves of the hare-bells must be coloured; for the leaves of the convolvulus mix up No. 15, to which add a little indigo for the leaves of the tulip: the rose and rose-buds must be finished up with pure lake to the requisite degree of strength, with which also must be done the streaks of the tulip; the convolvulus and hare-bells being worked up with faint washes of pure Prussian blue,—the minute prickles, which are found on the stem of the rose, are made of pure lake, and must be laid on with the smallest brush.

* The reason why I recommend all green leaves to be shaded with neutral tint *before* the greens are laid on, is, that when the student comes to lay two or three tints of green one over another, as is necessary to finish them, he must unavoidably wash up the first tint whilst laying on the second, by which means the flatness will be destroyed, and his drawing rendered an unseemly daub. Greens take such little hold of the paper, that even the most expert can scarcely lay one tint over another without disturbing that tint which is underneath.





Printed by Edward Jones & Co. New York.

FRUIT.

Fruit painting is generally considered more easy than flower painting, on account of greater delicacy being required in the working; though, for my part, I consider them much about equal; for if flowers require greater delicacy of touch, fruit require greater care to obtain that rotundity which beginners mostly find somewhat difficult.

The next subject consists of two peaches, an Orleans plum, a bunch of green grapes, two cherries, and a pear; in doing which, the whole must be laid in and shaded to a proper degree of depth with neutral tint, No. 5. When this is done, he may proceed to colour the grapes with faint washes of Italian pink, over which is passed in different places a light tint of Prussian blue, to represent the bloom which is on them; the seeds, which are seen through the rind of the grapes, are done with burnt sienna: the peaches are first coloured with flat washes of gamboge, and then worked up with lake: the plum is finished with a mixture of Prussian blue and lake. In order to get the rich scarlet of the cherries, they must be first washed in with a strong tint of gamboge, over which is laid a strong tint of lake*; the light side of the pear is laid in with No. 16, and the shade side with No. 12. Having brought them as near the original as can possibly be done with flat washes, the fruit must be

* This method of producing scarlet by a tint of yellow washed over with a tint of lake, is much better than that of mixing the two together, being much brighter; indeed, I have often observed that one colour laid over another formed a much brighter tint than when they were mixed together.

stippled * up with a small brush, using the same tint as for the flat washes ; the ground on which they are laid may be coloured with raw umber.

No départment of the art is attended with greater facilities than the study of fruit and flowers ; at every season of the year objects may be found to copy, and the advantage of being able to draw them *in-doors* is immense, when one considers the comparative trouble of sketching landscape from nature ; still-life, indeed, has all these advantages, but it is neither so interesting, nor does it rank so high as fruit and flower painting.

When the student is well advanced in this part of the profession, I should advise him to change his lake for carmine, without which it is impossible to do justice to the brilliancy of many of our scarlet flowers ; lake is, however, quite sufficient to begin with.

That mealy appearance which is observed on the petals of auriculas, polyanthus's, and many other flowers, may be obtained either by scraping the flower very gently with a sharp penknife, or by laying on white

* By *stippling* is meant that process in which the colour is laid on in small spots or touches, which are generally less than the smallest pin's head ; it is by this method that that excessive smoothness observed in miniatures is obtained. In *stippling*, the colour ought to be used excessively faint, so that it will require going over a great number of times to get the proper degree of strength.

colour rubbed very thick, in such a manner that the brush may touch on the surface of the paper only, and not in the minute hollows which are seen even in hot-pressed paper, so as to leave the white in an immense number of small grains, between which the colour of the flower is still to be seen.

The small threads of lighter colour, as well as the stamens of dark flowers, may also be done with body colour*, which may be made by rubbing permanent white very thick, and then adding a little of the colour you wish to have; thus, should you want a yellow body colour, after you have rubbed the white on your plate, add a little gamboge to it, which will give it the tint you want; in this manner you may make body colour of any tint whatever.

LESSON XIX.

On Still-Life.

THE representation of still-life, though one of the lowest efforts of the art when regarded as a distinct branch of the profession, has nevertheless always a pleasing effect when well done. The old Dutch masters have long been celebrated for their excellence in this department of the art: and no one, except those who

* By body colour is meant any colour which is not transparent, such as permanent white, &c. &c.

have had an opportunity of closely examining the works of Mieris, could ever imagine the degree of finish, with which the productions of this artist exhibit: in still-life, as in flowers, excessive finish becomes a merit of the first class, and makes up in some measure for the poverty of the subject.

In studying still-life, as in other kinds of drawing, it is best to begin with the representation of single objects, such as, a bottle, jar, basket, besom, pitcher, flower-pot, or any thing else where the proportions are not too minute: he can afterwards begin to group them, beginning with but a few articles at once, and increasing their number as he improves.

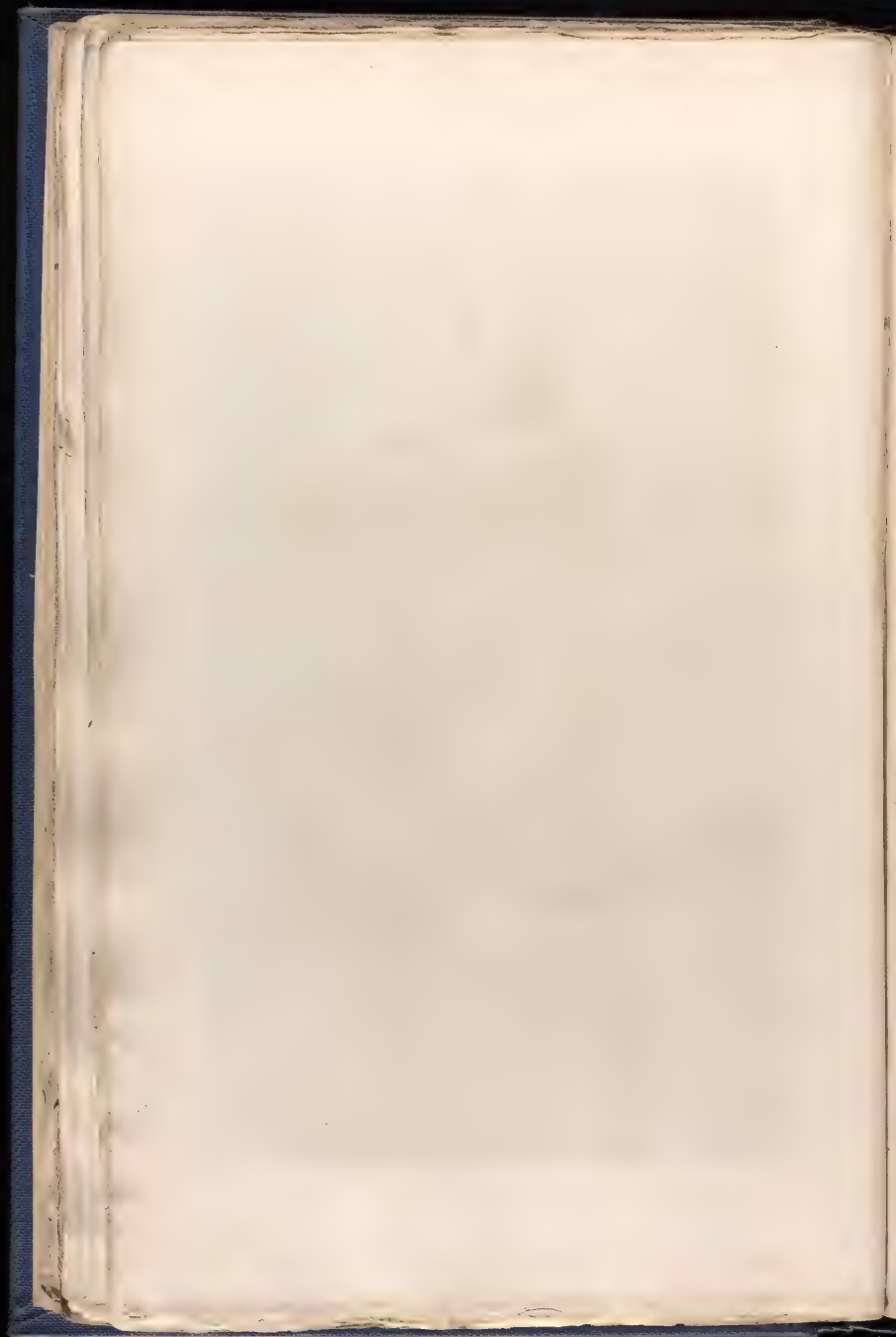
The following subject was sketched in a wash-house, where the things were accidentally arrayed as they are represented.

The outlines being drawn, begin with a faint tint of raw umber for the lightest part of the wall, gradually changing it into No. 22 for the darkest part on the left hand side; the lightest part of the floor, which consists of stones, must also be done with raw umber, changing to No. 21 as it approaches the bottom of the drawing; the first tint of the hamper is made with No. 12, for the light part, changing into a strong mixture of No. 10; the first tint of the basket consists of pure yellow ochre passed all over it; a mixture of burnt sienna with a very small proportion of Vandyke brown, constitutes the first tint of the barrel, whilst a mixture of yellow ochre and burnt sienna forms that of the upper part of the pitcher, the lower part of which together with the red

STILL LIFE.



A. 1834. April 1834. By J.M.W. Turner. L. 1834. 1834.



jar, is done with No. 26: the bottle is laid in and finished, with two or three strong tints of burnt sienna; the blue stripes in the apron which hangs against the wall, as well as the paper which covers the jar, are both done with Prussian blue alone: the handle of the besom is made of burnt sienna, and the besom itself of No. 24.

The first tints of every part of the drawing being now finished, the student must begin to lay in the second tint on the wall, which is exactly the same as the first, leaving, however, breaks or uncovered places as in the copy; the second tint on the floor is composed of burnt sienna in the lightest parts, to which is added a little Vandyke brown for those places which are darker; the hamper is finished with a strong tint of Vandyke brown and Indigo; the barrel is shaded with No. 23, as is also the basket and white cloth which is laid over it, making the tint somewhat weaker for the basket, and still weaker for the white cloth; the basket is then finished with Vandyke brown, the pitcher is shaded with No. 24, and the apron with No. 23; nothing now remains to be done except the dark touches of Vandyke brown to mark out the hoops on the barrel, the flat stones which form the floor, &c. &c.

NOTE.—Should any part be deficient in strength, it may be worked up to a greater depth with the same colours with which it was laid in and shaded.

With this lesson I shall conclude all that I have to say on those departments of the art which are connected with and dependent upon Landscape Painting, and shall proceed to Figure Historical Drawing, which, as I

have before observed, is more difficult than any of the other parts of the profession.

LESSON XX.

On Historical or Figure Drawing.

I now enter upon the highest and most difficult department of the art, that of drawing the human figure, in studying which the student ought to possess a number of plaster casts after the antique, such as

The Apollo Belvidere
The Venus de Medicis
The Hercules
The Antinous
The Gladiator
The Laocoon, &c. &c.

Should it not be in his power to procure these, the best prints after the old masters will be found serviceable, though it will be much better if he can commence his studies by drawing from the antique. The figure I should recommend is the Gladiator, though I would advise the student to begin by drawing the extremities, such as the hands and feet; after which he may proceed to draw faces till he have acquired a certain capability of representing these parts, when he may proceed with the whole length figure, in doing which he will find the following list of proportions of the human figure, taken

principally from Hamilton's Drawing-Book, extremely useful.

The length of the head, neck, and trunk, is half of the entire height of the figure.

The lower extremities form the other half.

The entire height of a figure is ten times the length of its face, which begins at the lowest hairs of the forehead, and ends at the chin.

From the top of the head to the forehead is one-third of a face.

The face is divided into three equal parts, of which one contains the forehead, the next the nose, and the third the mouth and chin.

From the chin to the pit between the two collar bones at the bottom of the neck, two-thirds of a face.

From the bottom of the neck to the bottom of the breast, one face.

The remaining part of the trunk two faces.

The thigh down to the middle of the knee, two faces and a quarter.

From the middle of the knee to the ankle, two faces and a quarter.

From the ankle to the sole of the foot, half a face.

A man, when his arms are stretched out, is, from the longest finger of his right hand to the longest finger of his left hand, as broad as he is high.

From one side of his breast to the other, two faces.

From the shoulder to the elbow, two faces.

From the elbow to the root of the little finger, two faces.

From the point of the shoulder to the pit between the two collar bones, one face.

The foot is one-sixth the length of the figure.

The length of the face and hands ought to be equal.

In drawing children, the whole length ought to be equal to five heads, whereof the head and trunk take three, whilst the thighs and legs take the other two.

In drawing a man and woman, the principal differences will be in the relative breadth of the shoulders and hips, which in the woman will be very nearly the same breadth, the hips being very little narrower than the shoulder, whilst in the man the latter are considerably broader than the former.

In drawing a full face, the diameter across the eyes is equal to five lengths of an eye.

The distance between the eyes is equal to one eye.

The breadth of the nostrils, one eye.

The length of the mouth, two eyes.

The above rules the student will find extremely serviceable in correcting the first rough outline of a figure; by these rules he can also determine where the knee, foot, &c. of any figure ought to be placed after he has sketched the head.

In drawing from plaster casts it is the custom to use grey paper, on which the figure is finished, with black and white chalk, making use of soft willow charcoal to sketch in the first outline*. Chalk drawings

* Charcoal is used in preference to chalk on account of the facility with which it is effaced if incorrect; the student must

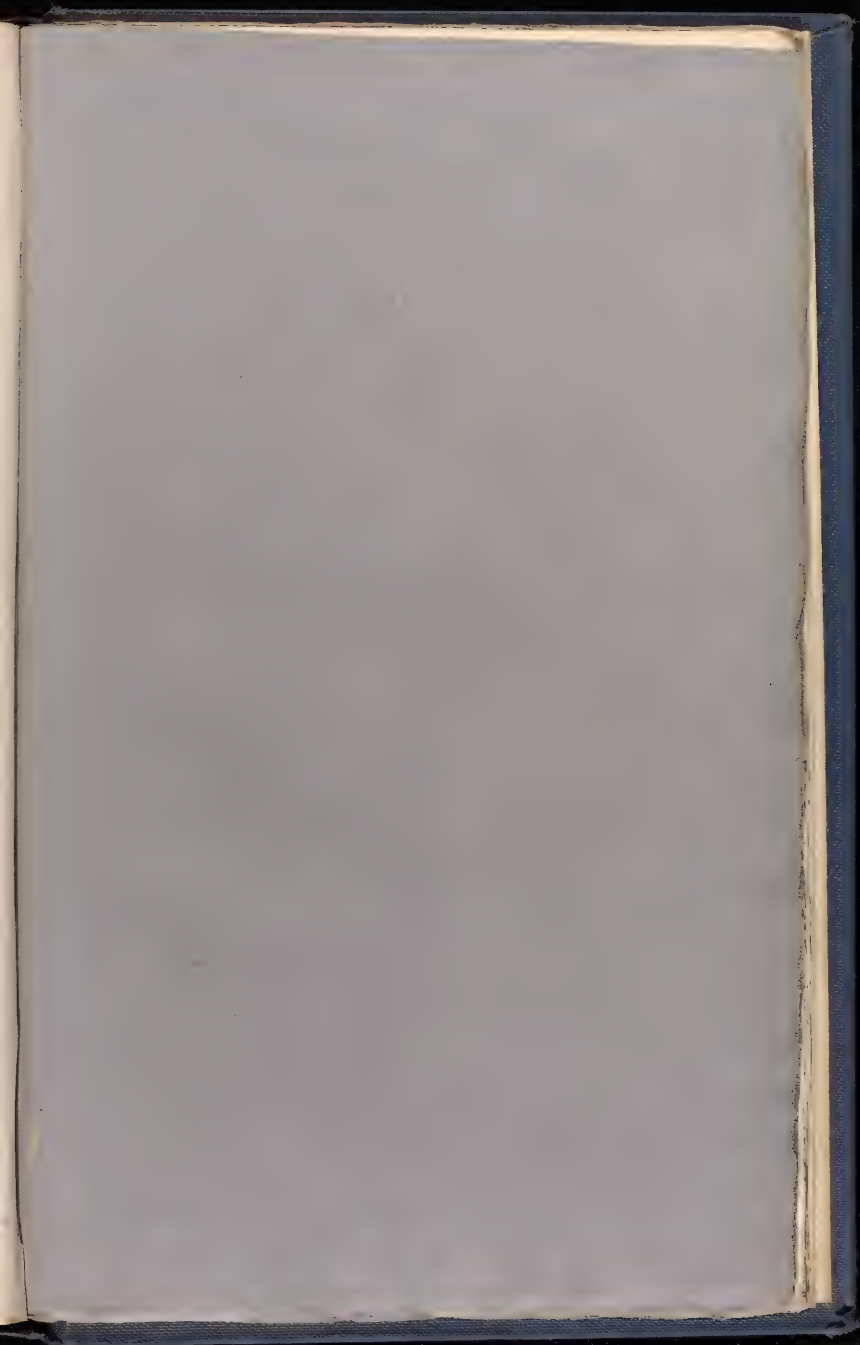




FIGURE DRAWING.

Pub^d by J. Horn on 1. paper 6 1/2. June 1. 1821.

are finished in two different ways ; in the first the chalk is laid on in a succession of short strokes or hatches, seldom, if ever, using the stump to soften the edges of the shadows. This method has a very beautiful effect if well done, which, however, is far from compensating for the immense waste of time which finishing in this manner occasions. In the second the stump is in continual use to lay in, flatten, and soften the different shades ; and though the drawing is by no means so agreeable to the sight as those done in the former method, yet the facility and quickness with which the sketch of any figure is finished, amply makes up for its deficiency in other respects ; for I always suppose that the pupil studies the figure for the sake of learning to draw it correctly, and not to acquire a capability of laying a number of lines together in a beautiful manner.

The annexed plate represents the portrait of a lady drawing in chalk, and finishing with the stump, in copying which the student must begin by drawing a faint outline with willow charcoal. When he has got this perfectly correct, he must efface it as much as he possibly can by passing a silk handkerchief lightly over it, or by rubbing it very gently with bread till it be scarcely visible ; this being done, he must retrace the lines with hard black chalk*, and then begin by laying in the recollect to use the crum of bread, which is at least one day old, instead of Indian rubber, to take out any parts which are not right.

* The student ought to provide himself with black chalk of three degrees of hardness, one being very soft and black, one in a middling degree, and one hard ; one kind of white chalk will be sufficient.

shadows with chalk of a middling degree, working them soft and flat by rubbing them with the stump; this must be repeated till all the dark shades are of a proper depth, and nothing remains to be done but the very black touches, which must be laid in with vigour, using the blackest chalk; and the bright lights, which must be put on with the white chalk softened with the stump, in using which take care that it be not with the end which has softened the black shades, as you will otherwise make a shade instead of a light.

In drawing a whole-length figure the student must first begin with the head, then proceed with the trunk, and lastly the lower extremities and arms—all these ought to be sketched in lightly, and corrected till the proportions be tolerably correct, when he must observe whether the figure stand well on its feet, and whether the general attitude be easy and natural; this being done, he may again proceed to correct the proportion for the last time, after which he must draw in the strong outline, and then proceed to finish.

Beginners frequently find considerable difficulty in drawing from plaster casts, owing to their not knowing how to place them in the easiest position, as well as from the injudicious manner in which they allow the light to fall upon them; I have also frequently found that young persons have had a dislike to draw from the antique, on account of the little interest that the subjects afford to those who are not sufficiently advanced in the art, to feel the beauty of the proportions which those figures exhibit. In one of my pupils (a boy about ten

years old), whose parents were desirous that he should study the figure, this dislike was invincible; I therefore made a number of copies from the Apollo, the Gladiator, Hercules, &c., on rather a small scale, the figures being about six inches high, and placed in different attitudes. I also gave each of them appropriate dresses, representing them as fitting tight to the body and limbs, so that the form might be seen as well as if they were without them; to each also I gave a character best suited to their attitudes, making an archer of the Apollo, a soldier of the Gladiator, &c. &c. With these my pupil was wonderfully delighted, and copied them several times over, for the archer's green jacket and the red coat of the soldier excited an interest which could never have been caused by the beautiful proportions of the Apollo Belvidere, and the Gladiator. By thus giving him drawings from plaster, each disguised in modern dresses, I led him through the whole range of antique figures, and made him well acquainted with their proportions long before he had the least idea of the deception (if it merit the name) which had been practised upon him.

The study of all the anatomy which is required in drawing, and which consists of nothing more than a capability of drawing the skeleton and the external muscles, together with a knowledge of the uses of the latter, is so trifling, that I should advise every person to acquire it who wishes to draw the figure correctly. A variety of works have been published for this purpose, some of which may be obtained at a very moderate expense.

For those who wish to study the figure merely for the

purpose of introducing it in landscape, the best work is Pyne's Rustic Figures, published by Ackermann in the Strand: in this the student will find all that he can possibly require in landscape painting.

LESSON XXI.

On Historical or Figure Painting in Water-Colours.

ALTHOUGH we have but few historical painters in water-colours, no one who has ever seen the works of Christall, Richter, and some others, can ever doubt the fitness of this style for such subjects: in point of delicacy it is even superior to oil colours; whilst, as far as regards depth and force, it is no way inferior.

The only subject we shall offer is the same as that of the last lesson coloured, in copying which the student ought to provide himself with a piece of smooth Bristol board, on which he must draw a faint but correct outline: this being done, let him mix up a faint tint of Venetian red, and with it go all over the flesh, carrying it well into the hair, and also over the white drapery that covers the neck, which being transparent, shows in some measure the colour of the skin through it: when this is dry, a second wash of the same tint must be laid over the flesh, but not over the white drapery. By this time the general tone will be approaching somewhat near that of the original, and the flat washes must

therefore be discontinued, and the colour only laid on in very faint minute specks called stippling, (described in Lesson XVIII,) till the neck, face, and arm, be perfectly flat, soft, and even, and of the same strength as the copy: this, however, can only be obtained by using the colour excessively faint, so that the touch, when laid on, can scarcely be seen. The first tint of the hair must now be laid on with your umber alone, after which the flat shade on the neck, under the eyebrow where the hair comes, against the face, and on the arm, must be stippled in with indigo; in the deepest parts of the shade, such as under the eyebrow and behind the neck, a little raw umber may be laid on with a little carmine worked over it in order to prevent the tint being too cold, as it otherwise would, if the requisite depth were obtained by working it with indigo alone; the red of the cheek and lips must be next stippled in with carmine, after which the eyebrow and eyelash, together with the dark shade under the nostril and in the ear, is touched in a mixture of carmine and burnt umber; the eye itself is done with pure Prussian blue, and the hair finished with burnt umber, when nothing remains to be finished but the drapery.

The best shading tint for the white drapery which covers the neck, as well as the white part of the sleeves, is sepia; or the tint marked No. 22: the gown is laid in with a strong tint of Prussian blue, and is shaded with indigo rubbed in strong gum-water*; the red border is done

* Gum-water is made by dissolving an ounce of gum arabic in about the quantity of a small tumbler of water; when mixed

with carmine; a light shade is thrown in behind the figure with a double B pencil cut to a broad point, and a tint of sepia washed over it, when the drawing will be finished.

From the above example, the student will find that the mere colouring the human figure is not attended with greater difficulties than any other kind of drawing; for, indeed, the colouring of every object in nature considered without any relation to effect, is very nearly the same.

LESSON XXII.

On Portrait and Miniature Painting.

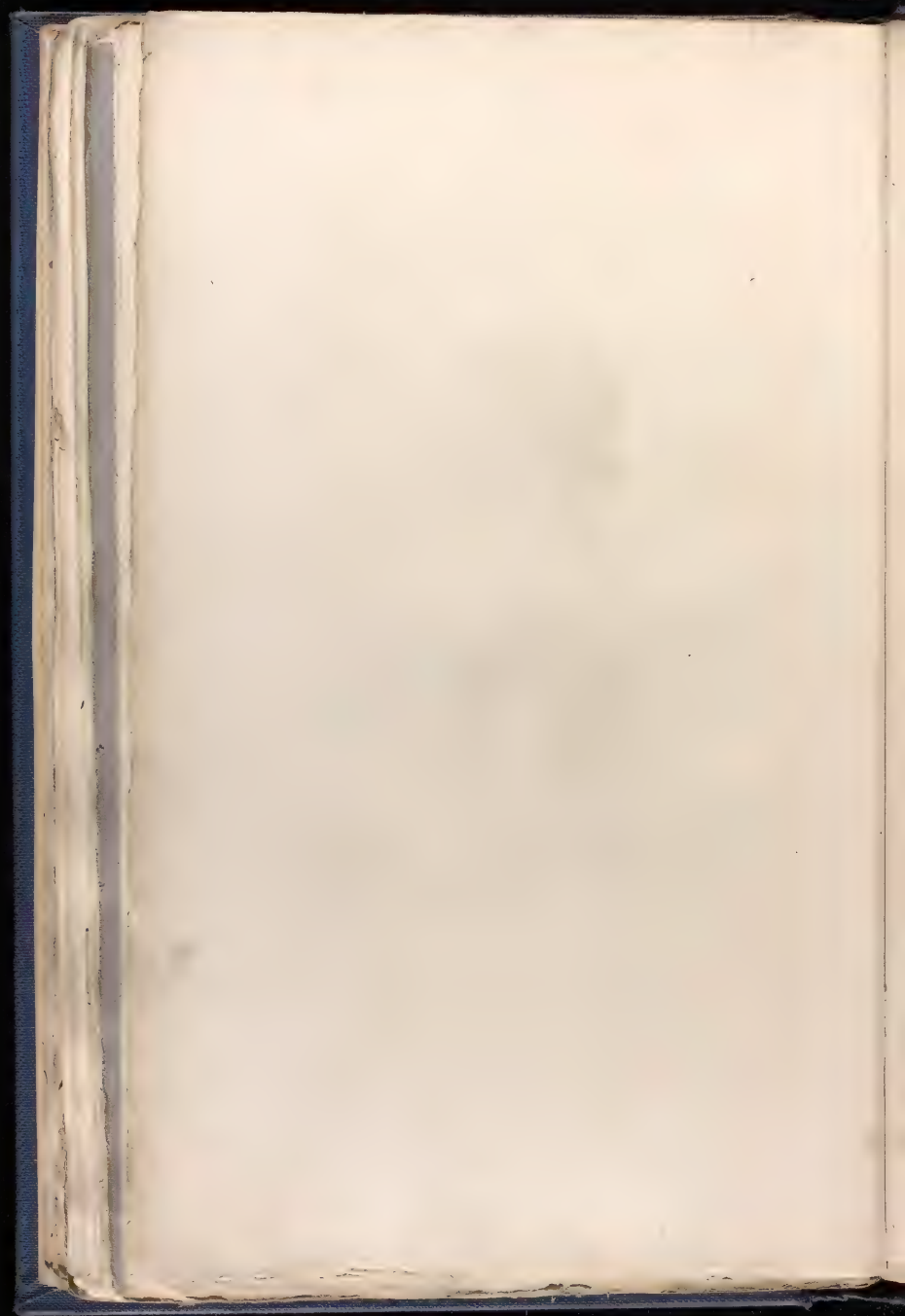
PORTRAITS are seldom if ever painted in water colours, although I can assign no other reason than custom, which must also be pleaded as an excuse why artists seldom paint miniatures in oil: many indeed will say, that oil colours are more durable than water colours, which is however incorrect: a picture painted in oil will change, and grow more yellow, even within a few years after it is finished, whilst illuminated manuscripts five hundred years old are still in existence, in which the colours are

with the colours, it renders them darker than they otherwise would be, by operating like a varnish in making them shine. If the gum-water be wanted to wash over pencil drawing, in order to prevent the lead from rubbing out, the proportion of gum ought to be one ounce, or even less, to a quart of water.



FIGURE DRAWING.

Full length drawing of a young woman, 1821



as pure and unchanged as when first laid on : nor will any one be surprised when they consider that water colours are mixed and laid on with a pure unchanging fluid. (water), which, evaporating as the colours dry, leaves them as free from the mixture of extraneous matter, which might injure them, as they were before they were rubbed ; whilst, on the contrary, oil colours are mixed and laid on with a vehicle (oil), which is certain to change and grow more yellow with age, and which remaining intimately combined with the colours must necessarily alter their tone : it is this change that gives what *picture fanciers* call *mellowness*, and which may be serviceable to those artists who are deficient in that way ; though, for my part, I prefer the mellowness which comes from the touch of the painter, to that which is gained by the changing of the colour, or rather of the oil ; for the same colours mixed with water would still remain the same.

Miniatures, by which are understood portraits on a small scale, are generally painted on Bristol board, a newly-invented paper called ivory paper, or on ivory itself, which last is the best : on the two former, the outline of the head is sketched in with blacklead pencil, so lightly as to be scarcely perceptible ; whilst in the latter it is drawn with a brush and Venetian red, or lake mixed up very faint.

In miniature painting, permanent white will be found very serviceable for the bright speck in the eyes, lights on drapery, in the representation of lace, and all those objects of which the lights cannot be left, as scraping them

up can seldom be done with that neatness and delicacy which the high finish of most miniatures requires.

It is in miniature painting that *stippling* is most used; nothing indeed can be done without it, especially on ivory, on which it is impossible to lay a succession of flat washes, as it is so very smooth, and so little absorbent, that the colour can take no hold.

And now I shall conclude my observations on a subject, which would not have been introduced into this work, had I not wished to have left no department of the profession unnoticed.

LESSON XXIII.

On the Drawing of Animals.

To those who devote themselves entirely to animal painting, the study of landscape is not less necessary than to those who only pursue the latter department of the art; as it is generally landscape (or buildings, which are considered a part of landscape painting), that forms the back ground of such pictures. I would therefore advise every student who wishes to practise animal painting, to begin with landscape, making such animals as he may introduce into his drawing objects of secondary consideration, until he shall have acquired a certain degree of skill, when he may begin with the study of animals, taking care however not to neglect his improve-

ment in landscape painting. The reason why I advise this mode of study to the learner is, that most pupils who begin animal painting are too apt to spend all their time in finishing and working up the animals, whilst the background is slighted, and hurried as a thing of no importance whatever, by which means he acquires facility and skill in painting one part of his picture, whilst the other part still exhibits the awkward daubings of a mere beginner; a circumstance which never happens to those who have commenced with the study of landscape. Let the student always bear in mind, that no part of a drawing ought to be slighted for the sake of another part, but that every part, however subservient to the rest, should be equally well done; not that I mean to say, that a subdued and obscure part of the picture ought to be equally finished with the principal object therein, but that it should be a faithful representation of that which it is intended for.

Supposing the student has therefore acquired a certain capability of landscape painting, I shall now proceed to give a few directions for drawing animals, both in outline and finished in pencil.

Although, in the drawing of animals, as in every other part of the art, Nature is the best model that the student can possess, still, in this department the study of her is attended with more difficulty than in almost any other, owing to the impossibility of making an animal rest sufficiently tranquil for the length of time which is generally required by a beginner to complete a correct sketch; for this reason, he ought always, if possible, to make his

drawing when the animal is lying down or asleep, and to content himself with a part, such as a head, or a leg and foot, till he has acquired a sufficient readiness of catching the different forms of the animal, when he may proceed to delineate a whole subject. The cow is perhaps the best study that a learner can choose, as it is more common than any other animal (except in great towns), and is more often seen in a recumbent posture, from its generally lying down to chew its cud. When the student wishes to draw the animal in a standing posture, he ought to go into the fields at midday, when the weather is excessively hot and sultry, at which time cattle will often stand in the shade perfectly still for a considerable time: they are also frequently to be found standing up to their knees in some shallow pool of water, from which the sun is kept off by large over-hanging trees*.

Horses are more often seen in a standing position than cows, and when in harness will generally stand still in one posture sufficiently long for the student to make a correct outline.

Dogs are seldom quiet unless when asleep or lying down.

In the study of animal painting, great care ought to be taken to draw the feet well, as it is a part not only one of the most difficult to manage, but also one of

* The student ought to be particularly cautious neither to draw with the sun shining on his paper or to sit bare headed exposed to its rays, as the former is very prejudicial to the eye-sight, whilst the latter is extremely dangerous to the health.

those which is most generally neglected, owing perhaps to their not being so often seen as the other parts, from their being hid by the grass in which animals are most often seen, especially cattle and deer.

But as it is extremely difficult for many people, from their peculiar situation or occupation, to study animal painting from the living model, the deficiency may, in a great measure, be made up by regarding the works of others, such as Ward, Reneigle, Cooper, Chalon, Landseer, &c. &c., and by a good collection of the best prints; there are also a few, *and but a few*, good casts of cows, horses, and dogs, which might be serviceable.

In drawing ducks, fowls, rabbits, guinea-pigs, and other domestic animals of a small kind, I have found that the best method is to set them on an old table with a wicker basket turned down over them, to prevent their getting away; the basket ought to be such a one as is generally used to put over a hen that has chickens; any kind of a basket however will do, the wicker work of which is sufficiently wide to enable you to see the animals through it: it is also a good thing to give them something to eat, as it will prevent their being too restless.

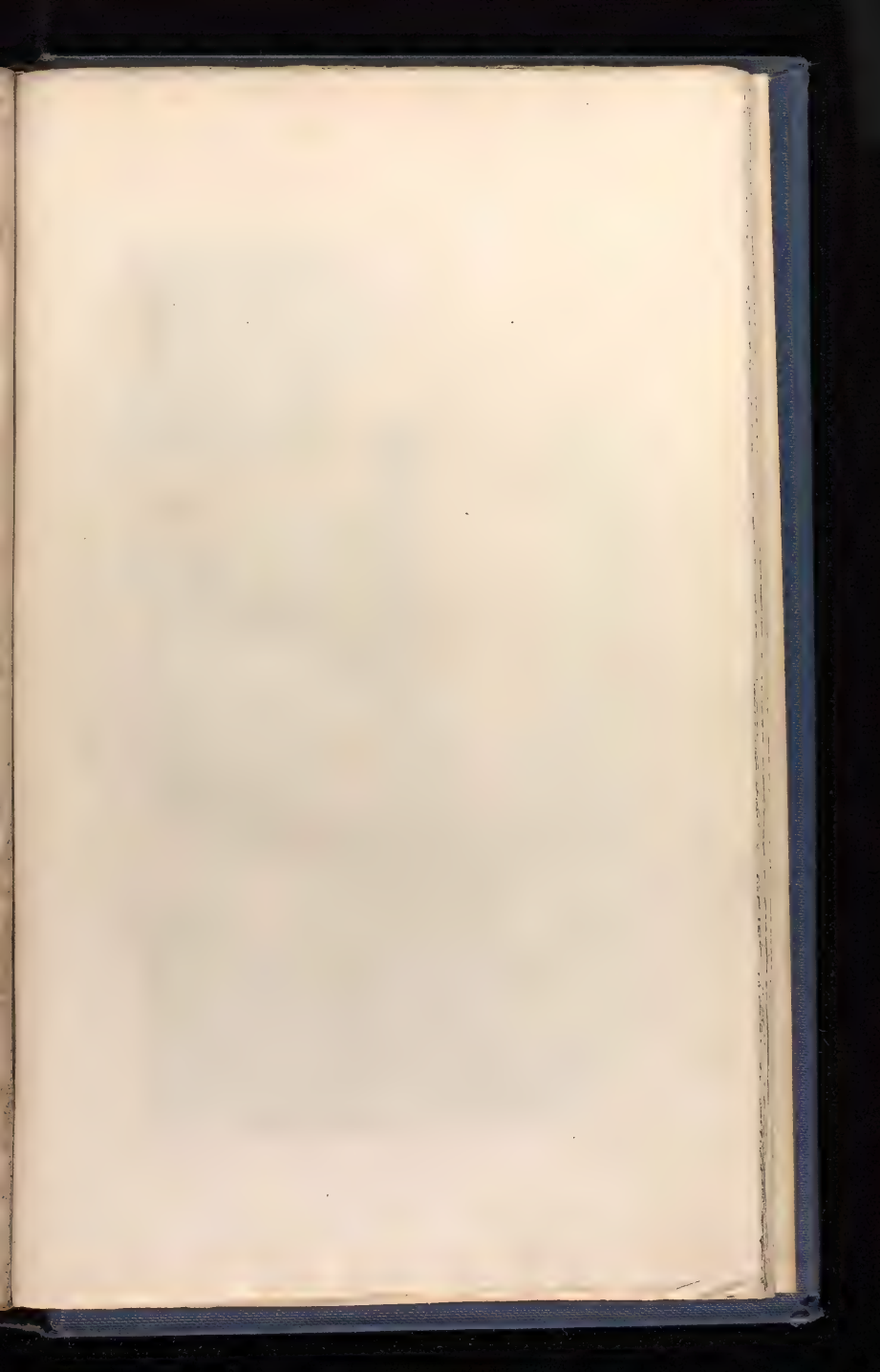
Those who have opportunity, I should advise to commence their studies of animal painting, by drawing pigs, as being more simple in their general outline than all others, whilst their excessive indolence induces them to continual quietness. Sheep also are very easy to delineate, as the head and legs are all that there is to draw,

the form of the rest being entirely hidden by their rough woolly coat. Deer are perhaps the most difficult of all other animals, owing to the peculiar elegance of their form, and also their horns, which add considerably to the difficulty.

Animal painting is perhaps the only department of the art in which high finishing with the blacklead pencil is really useful, more especially as far as relates to birds, in doing which all the various markings ought to be faithfully represented: to obtain facility of execution, nothing is more serviceable than copying good wood-cuts, and for this purpose I strongly recommend Bewick's *Natural History of British Birds*; and if the student will only make a point of copying every subject therein faithfully, he will soon be capable of executing (as far as finishing is concerned) any thing that may come across him in the shape of a bird. I am aware that many drawing-masters will be surprised at my recommending *wood-cuts* as copies, but I know from my own experience, as well as that of many of my pupils, that it is the best method of obtaining a facility of execution. In order to get a good manner of imitating hair, a close examination of some of Scott's exquisite engravings of animals will be of great assistance; he must however be extremely cautious that he does not get a sameness or mannered style of working, and so represent with the same kind of lines the fur of the rabbit, and the shaggy hair of the stag. The annexed plate is a fac-simile of a pencil drawing of a stag, the manner of doing which I have already spoken of in Lesson XI. The thin light









ANTIAL. PAINTING.

threads of grass which appear in the dark parts, are made by indenting the paper, by drawing them in with an ivory pencil stick, filed to a smooth point like a black-lead pencil, after which a double B pencil is rubbed over the place, by which means every part is rendered dark, except those lines which being lower than the surface the lead cannot touch.

LESSON XXIV.

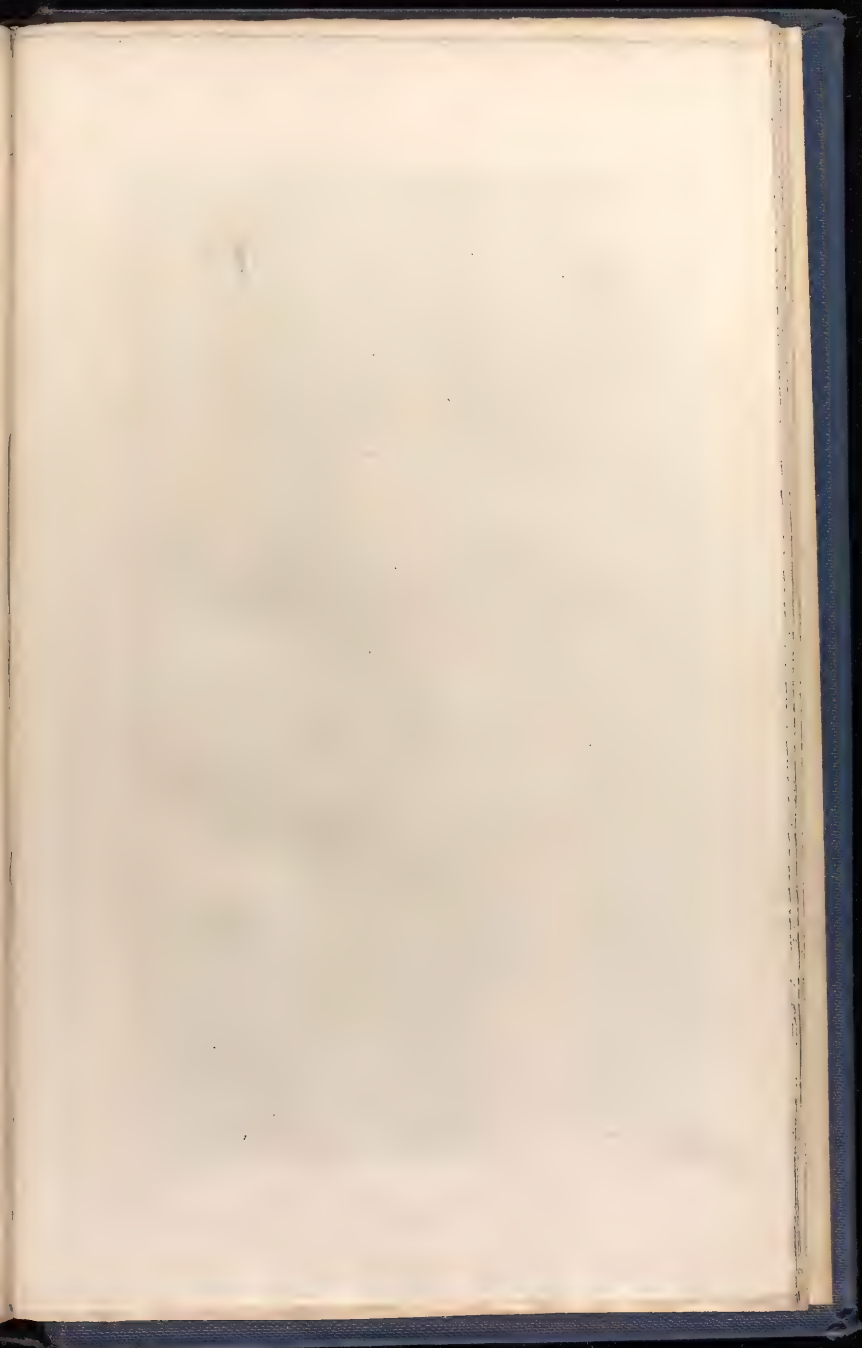
On the Colouring of Animals.

ANIMAL painting is a department of the art which may very soon be acquired by any one already acquainted with historical or landscape painting, though I think much sooner by him who has acquired some skill in the latter; this observation I mean however to apply to animal *painting* only, and not to the *drawing* of animals, which is sooner to be learnt by the historical draughtsman, seeing that it bears a nearer relation to that kind of drawing, inasmuch as *it* is also the representation of animated nature.

The subject we shall commence with consists of two cows, one standing up and the other lying down. The blue sky must be made with No. 1; the first and second tints of the cloud of No. 3, softened off as they approach the horizon, which must be tinted with a very faint wash of Venetian red, when the sky will be finished. The

distant trees, with their reflections, must be made of No. 5. The most distant part of the foreground trees must be done with No. 7, which ought to be gradually changed into a variety of different greens, growing warmer as they come nearer the foreground: the grass on which the cattle are placed ought next to be done with No. 13, changing it as it approaches the right hand corner into No. 10; the earth which comes against the water is made of raw umber alone; the first tint of the cow standing up of No. 21, and that of the cow lying down of No. 24; the railings are done with No. 21, second or shading tint with No. 24. The reflection in the water, as I have before observed, ought to be done at the same time, and with the same tint as the object reflected.

The drawing is now in its first state, having all the first tints laid in. For the secondary tints on the foreground trees a stronger set, though partaking much of the same colour, may be made use of: thus for those parts of which the first tint consists of No. 7, the second tint may be No. 8, and so on, keeping rather cooler for the shadows than the lights. In the same way the shadows of the lighter parts of the grass may be made of No. 12, whilst those of the darkest may be made with a mixture of Vandyke brown and Indigo; the earth may be finished with Vandyke brown alone. The student must now lay on the second tints of the animals; that of the cow which is standing up being composed entirely of burnt sienna, and that of the one laying down of an equal mixture of Vandyke brown and lake. In laying on





Painted by J. M. W. Turner, Esq. R. S. A. 1844

ANIMAL PAINTING.

these tints lights ought to be left on the shoulder, the rump, and the side of the standing cow, and on the shoulder of that which is lying down. For the shadows of this last a strong tint of Vandyke brown with a little blue may be used, whilst for those of the former No. 24 will be the best tint. For the dark spirited touches of the different parts of the drawing, Vandyke brown, Vandyke brown and blue, and Vandyke brown and lake, will be the best.

The next subject consists of poultry drinking. The blue streaks in the sky are made of No. 1, whilst the white spaces are filled up with a very faint tint of yellow ochre; the first tint of the trees on the left hand side the picture are done exactly in the same manner, and with the same tints as in the foregoing subject; the herbage on the right hand side of the picture is done with No. 15, and shaded with No. 10; the dish out of which the fowls are drinking is painted with Venetian red, and shaded with No. 24; whilst the shadows which fall from it, and the legs of the fowls, are made of No. 23. The first tint of the ground is composed of No. 17, near the dish in the lightest part, and is gradually changed into Nos. 17, 18, 19, 20, and 21, as it is carried into the darker parts. For shading these different variations of tint Nos. 18, 19, 20, 21, and 24, are used, the lightest of them forming the shading of the lightest part of the first tint, and the darkest for the darkest part. The student may now begin with the fowls, making the first tint of the head of the cock with No. 21, the neck of yellow ochre, the back of burnt sienna, and the feathers which fall from the rump of yellow ochre; the long feathers of the tail, as

well as the breast and belly, may be made of Indigo, with a very small proportion of burnt sienna, merely sufficient to give it a green cast; the quill feathers of the wing must be done with Vandyke brown; the wattles and comb of the cock is made of a mixture of Venetian red with a little lake. The first tint of the hen is composed of No. 24, mixed with an equal proportion of burnt sienna; the legs and bills are tinted with No. 5, and the light part of the eyes with pure burnt sienna. The plumage of the hen, the black dot in the middle of the eyes, the marking of the quill feathers of the cock's wing, the marking of the legs, together with all the dark touches on the ground and in the foliage, &c., may be done with strong Vandyke brown, as may also the marks on the back of the cock, the light feathers of the neck and rump being finished with No. 21. The long feathers of the cock's tail and the dark part of the belly and breast must be worked up with pure indigo rubbed with strong gum water, in order to give it greater depth.

ON THE

THEORY OF EFFECT.

LESSON XXV.

On the Theory of Effect.

THE generally received meaning of the word EFFECT is that scientific arrangement of form, of light and shade, and of colour, by which an artist skilled in its rules renders his representations of nature more striking, attractive, and beautiful, than he, who equally clever in the mere imitation of objects, is at the same time totally ignorant of the principles of Effect; for the student must not suppose that a perfect representation of an object in nature is sufficient; no—he must also learn to know whether that object be in a good state of light and shade, colour, &c., before he makes a drawing of it; and should he never be able to see it in that state, he must supply the deficiency from his own imagination according to those rules which every artist of merit possesses, I might say intuitively, as there are many who, at the same time that they are capable of producing a very good effect, are also unable to say by what rules it is produced.

EFFECT consists in the proper admixture and skilful union of the two opposite qualities of which it is com-

posed, and which are called *Contrast* and *Harmony*; should either of these exceed too much the power of the other, the effect will be bad; for should *Contrast* predominate too powerfully, it will be *disturbed*, *scattered*, *crude*, and want *repose*; and should too much *harmony* prevail in the picture, the effect will be *tame*, *spiritless*, *monotonous*, and *poor*.

By *Contrast* is meant opposition or difference of either form, light and shade, or colour; as for example, in regard to form: a round object forms a contrast to a square object, because the one is different or in opposition to the other, inasmuch as the shape and form of each object are in no ways the same; by the same rule light is the contrast of shade, and red of green, &c., as will be shewn hereafter.

By *Harmony* is meant the *unity*, *agreement*, or *sameness*, of either form, light or shade, or colour: thus a picture, in which a sameness or similarity of shapes and lines, of light or of shade, and of colour prevail, the whole will possess a great deal of harmony with but little effect*.

In studying effect the student must consider every object in nature under the three principal heads of form, light and shade, and colour, as these constitute all the qualities of objects which can be represented by drawing.

* A picture is said to be out of harmony when the contents are too powerful and not properly subdued; it is sometimes, though very rarely, applied to those pictures wherein the sentiments do not tend towards the same end.

LESSON XXVI.

On Contrast.

OF FORMS.

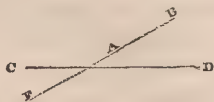
WHATEVER form is different to another is a contrast to it.

Forms are made by lines and by light and shade.

An horizontal line is contrasted most strongly by a perpendicular line.

A line is contrasted by any other line which is not parallel to it, and which, if continued, would intersect it; thus in fig. 1, the line A B is a contrast to C D, because if continued to E, it would intersect the line C D.

Fig. 1.



A straight line is intersected by any irregular or crooked line, as also by any curved line; in fig. 2 the straight line of the bridge is contrasted by the irregular line of the mountains, as well as by the curved line of the arches.

Fig. 2.



A straight line is also contrasted by any angle, as in fig. 3, where the pyramids form a contrast to the straightness of the horizontal line.

Fig. 3.



A curved line is contrasted either by a straight line or a curved line placed in an opposite direction, as in fig. 4; the dome of the building is contrasted both by its straight sides and the line of the clouds, which curve in a different direction.

Fig. 4.



A serpentine line is best contrasted by any straight line; as in fig. 5; the line of houses forms an opposition to the windings of the river.

Fig. 5.



A heavy form is contrasted by a light one, as the heavy form of the post in fig. 6 is contrasted by the lightness of the weeds which grow near it.

Fig. 6.



Any smooth flat surface, such as water, ice, clear sky, &c., may be contrasted by the opposition of any rough massive form. Thus in fig. 6, the smoothness of the water is contrasted by the rough irregular form of the lump of stone introduced into the foreground.

Any regular architectural form is best contrasted by the irregular form of nature, as in fig. 7; the stiff squareness of the tomb is relieved and thrown forward

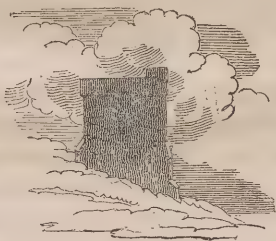
by the elegant bending foliage of the willow-tree which hangs over it.

Fig. 7.



Forms which are square and hard are best contrasted by those objects which are soft and round; as the square tower in fig. 8 is relieved by the soft round rolling clouds which it stands against.

Fig. 8.



The rugged forms of rocky mountains may also be contrasted by the softness of large rolling clouds as in fig. 5.

Large objects are contrasted by smaller objects, as in fig. 9, the large tree is rendered more conspicuous by the introduction of the smaller ones placed near it, and whose lightness of form gives value to its weight.

Fig. 9.



Long objects may be contrasted by short ones, as in fig. 5, the long line of buildings is opposed by the clump of trees which come against it, whilst the straight line of the top is contrasted in all its length by the irregular line of the mountain behind.

A very low horizontal line increases the height of any upright object, as in fig. 10, where the figure is rendered of a most gigantic size by representing the horizontal line not much higher than the ankle.

Fig. 10.



On the Contrast of Light and Shade.

WE may divide light and shade, or chiaro-scuro, into light, which springs immediately from the object which gives the light, as the sun, moon, candle, &c.; reflected light, which is first received on one object, and then thrown back on to another; shade, which is caused by the part of the object which is in shade being in such a situation that it cannot receive the light; and shadow, which is the absence of light (on a part which ought otherwise to receive the light, by the intervention of an opaque object, as in Fig. 6, where a shadow is thrown on a part of the ground which would be in light like the rest, were it not for the post, which being opaque, prevents the light from reaching that part of the ground, and thus causes that absence of light which constitutes shadow.

NOTE. Shadows always fall in a direction from the object which gives light, as the sun, moon, &c.

Reflected light is always thrown in a different direction to the real light, and for that reason almost always falls on the shade sides of objects, by which they are rendered lighter than their shadows, as in Fig. 6, where the post is lighter than the shadow cast by it. It is for this reason that the bottom of the shade sides of objects are ge-

nerally lighter than the top, as receiving the reflected light more powerfully : it is also occasioned by the contrast of the dark shadow which springs from it, as every dark object is rendered lighter by the contrast of any darker object coming against it, in the same manner that every object is rendered darker by the contrast of any lighter object, every degree of light and shade possessing only a relative value, as the same strength of colour in one part of a picture constitutes a bright light, whilst in another part it forms a deep shade.

It is also a custom, in describing a picture in regard to effect, to divide all the different degrees of light and shade into the light, the dark, and the middle tint, of which latter there is generally the most in a well-painted picture, as the middle tint includes the generality of shade as well as all the reflected lights.

We shall now proceed to explain the nature of the contrast of light and shade.

Light is the contrast of shade, and shade is the contrast of light.

A dark shade is a contrast to a lighter shade; and vice versâ.

A bright light is a contrast to any other light which is not so bright.

Small and agitated lights are best contrasted by large

dell flat shades, as in the sketch on coloured paper, where the flittering light of the flying spray at the bottom of the waterfall is well contrasted by the sombre stillness of the dark rocks against which it beats, and in an opposite sense the broad light of the evening sky is relieved by the small dark foliage of the trees on the left-hand side.

In the same way a mass of building which are in shade may be relieved and contrasted by perforations, which admit the light as in Fig. 11., where the dark side of the ruined abbey is relieved, and rendered less heavy by the windows through which is seen the light of the evening sky.

Fig. 11.



The strongest contrast to a light is by making that light the only light in the picture, all the rest being in shade.

A square flat shade is best contrasted by any small irregular lights, as in Fig. 12, the squareness of the dark

tomb is contrasted by the light leaves of the bramble which hang over it.

Fig. 12.



Every light or shade may be contrasted by a light or shade of a different form, according to rules given for the contrast of form.

On the Contrast of Colour.

THERE are three primitive colours, with which all other colours may be made: these colours are yellow, blue, and red, each of which, if perfect, is entirely free from any mixture of either of the above colours*. White consists in the absence of all colour, and black is made by the mixture of the three colours †.

* We possess no such thing as a perfect colour; the blues seem to me to be the most perfect that we have. In this, however, I may be deceived by the superior power of blue over all the other colours, by which any admixture is not so readily perceived.

† Sir Isaac Newton says, that white is caused by the mixture of every colour, and black by the absence of all colour. This is PHILOSOPHICALLY true; but as the work I now offer to the public is a work of practical information, I have ventured to assert a proposition, which, though perfectly true in regard to the mixing of colours, is at the same time false as far as it regards the doctrine of colours.

Now, as all these colours, if perfect, are entirely free from any mixture of another colour, so each colour forms a contrast to the other two; as for example, a perfect red, having no mixture of either blue or yellow in it, is by this reason a contrast to either of those colours, and so on in regard to the rest. These contrasts I shall call simple contrasts; but as each primitive colour has two others to contrast it, so these two contrasting colours, when mixed together, form a double contrast. For example: red is contrasted both by blue and by yellow; blue and yellow mixed together, form a green, therefore green is the strongest contrast to red. The following is a table of the primitive colours, the simple contrasts, and the compound contrasts.

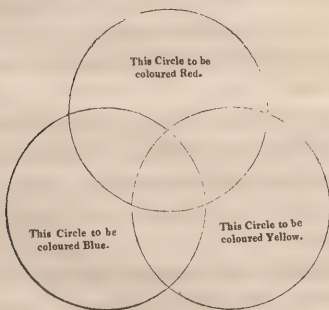
Primitive Colours.	Simple Contrasts.	Double or Compound Contrasts.
Red	{ Yellow Blue }	Green.
Yellow	{ Blue Red }	Purple.
Blue	{ Red Yellow }	Orange.

Thus the simple contrasts to red are yellow and blue, which, mixed together, form green, the double contrast of red.

The simple contrasts of yellow are blue and red, which mixed together, form purple, the strongest contrast of yellow.

The simple contrasts of blue are red and yellow, which mixed together, form orange, the strongest contrast of blue.

The following simple scheme will exemplify the three simple colours, yellow, blue, and red; and the three compounds, green, purple, and orange, which form the contrasts to the simple colours, whilst the union of the three simple colours, producing grey, is seen in the centre.



We have already observed, that all mixtures of the three primitive colours we shall call greys; dividing them into red greys, green greys, yellow greys, purple greys, blue greys, and orange greys, according as they approach nearest to the different simple colours and compounds.

On the Contrast of Greys.

THE gentlest contrasts of green greys are yellow greys and blue greys; the next, orange greys and purple greys; and the strongest contrasts are red greys; and vice versâ.

The gentlest contrasts of orange greys are red greys and yellow greys; next, purple greys and green greys; and the strongest are blue greys; and vice versâ.

The gentlest contrasts of purple greys, are blue greys and red greys; the next, orange greys and green greys; and the strongest, are yellow greys.

Every grey is contrasted by a primitive colour, and that in a greater or less degree, according as that grey possesses in its mixture a less or greater degree of the colour it is meant to contrast. For example: a red forms a strong contrast to a green grey, whilst it forms a very feeble contrast to a red grey, with which it is said to harmonize*.

Every colour may be contrasted by another colour of a different form. In this case, however, the contrast is not in the colour, but in the form. The same may be said of the contrast of a dark and light tint of the same colour, the contrast being then a contrast of light and shade, and not of colour.

* The student will observe, that it is impossible to draw the exact line which separates contrast from harmony, as it entirely depends on circumstances, the value of forms, of light and shade, and of colours, being entirely relative.

In considering the three primitive colours, yellow may be considered as light, red as middle tint, and blue as dark; again, yellow is a warm colour, red neither warm nor cold, and blue is a cold colour. Of all the colours, simple and compound, orange is the warmest, and blue the coldest; by which it will be seen, that all warm colours are contrasts to cold colours.

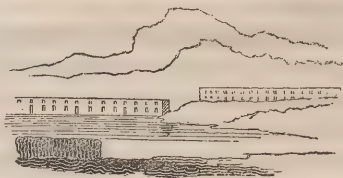
By an attentive perusal of the foregoing pages, at the same time carefully studying the examples which have been given, the student will be enabled in a few hours to acquire a perfect knowledge of the different contrasts of form, of light and shade, and of colour. Indeed, the study of *contrast* requires nothing more than to comprehend thoroughly the meaning of the word, as the differences of light and shade, and of forms, are self-evident, as are also the differences of colours, after the student has learnt that there are only three primitive colours, each of which differs from the other two. It is for this reason that I fear I have been somewhat tautological and verbose in my explanation of this part of Effect; but as my work is intended to convey information, and not as a specimen of high-flown language, I have considered that it is better by the sacrifice of style to render it more clear and explanatory, than by an attempt at elegance of diction, to lose that perspicuity so necessary in works of instruction, and which is so often neglected by scientific men.

LESSON XXVII.

On Harmony.

As we have before observed, harmony consists in a sameness or similarity of forms, of light and shade, and of colour. Thus, in regard to forms,

Every line is in harmony with another when it runs parallel with it, whether it be a straight or a curved line : thus, in the annexed figure,



there exists a perfect harmony in the lines of the two mountains which follow one another, and in the straight lines of the two rows of houses and square lump of stone in the foreground, and the straight lines of the water.

From this example, the student will readily perceive what is meant by harmony of forms ;—in the same way, the harmony of light and shade exists in a picture where

the lights or the shades are of the same degree of strength throughout.

With regard to the harmony of colours the same simplicity exists, and consists in a sameness of tints which pervade the whole of a picture. Thus, when a drawing or painting exhibits a general tone of green, red, yellow, grey, &c., it possesses a great deal of harmony, for a colour bears the greatest harmony towards itself, as red to red, after which those colours which have the greatest mixture of red in them, such as orange, red greys, &c.

The above explanations, though short, I trust will be fully sufficient to shew the meaning of harmony: the proper union of which, with the rules of contrast, constitute what is generally termed Effect.

LESSON XXVIII.

On Effect.

IN speaking of the contrast of forms, I have introduced many objects as contrasting others when the opposition was not perfect, but, on the contrary, more or less broken by a mixture of harmony; for instance, I have said, that “any line which if continued would cross another line is a contrast to that line:” so it is; but unless that line cross the other at right angles, the contrast is not perfect, but inclines more or less towards harmony, in proportion as the lines approximate towards a parallel situation: indeed, all the examples of contrast which I have given, are so mingled with a certain proportion of harmony, that they may all of them be introduced without any fear of rendering the picture *disturbed*. In making a drawing, the most powerful contrast as well of light and shade, and colour, as of form, ought to exist in the principal object, whilst all the other parts are kept subdued, so that the eye may rest undisturbed on what forms the subject of the picture, without being called away by the superior force or brilliancy of some other object of less importance. With this view, I have given, in the subject of poultry drinking, the brightest colours and most forcible contrast to the cock, whilst all the rest is more or less subdued, and rendered subservient to that one object. Had I rendered the dish which con-

tains the water of a brilliant red, the contrast between it and the bright green of the foliage which surrounds it, would have been so forcible that it would, by becoming a prominent feature in the drawing, continually attract the eye from the principal object, and thereby destroy the repose; for the student must recollect that two principal objects of equal force or size, or of the same colour, ought never to exist in a picture, but that one object, whatever it may be, ought to be the principal, and all the rest subservient to it.

Much however will depend on the nature of the subject of which the drawing is composed. In portraits, the effect is often thrown on the face, every other part being made as little prominent as possible, whilst, on the contrary, in landscape, many of the objects approach near to that of the principal one, not only in colour but also in force.

In considering the effect of colours, particular regard must be had to the kind of weather which is supposed to be represented, if the subject be a landscape; and in other subjects, what the nature of the object is which gives the light, whether it be the sun, fire, or candle, and whether the light be reflected or direct, and if reflected whether from a warm coloured object or cold coloured object, as it is on the nature of the light that that general hue which gives harmony to a picture depends; for example, suppose the subject is a landscape, in which the setting sun, amid red and yellow clouds, is the object which gives the light; in this case, the light side of every object will possess a warm yellow tint, and

should any thing be represented of which the light side is cold, a want of harmony will be the immediate consequence : notwithstanding this, many, indeed I might say all our best artists, who have ever painted moonlight, have generally introduced a fire in some part of their pictures, the red light of which is so different from the cold beams of the moon, that I always think that that part of the picture which derives its light from the fire, looks like a piece of another painting cut out and stuck against the moonlight. In representing a landscape lighted by the rising sun, every object ought to be represented cooler than when the sun is setting, as the light of the former is generally more clear and cold than that of the latter.

With regard to the colouring either of landscapes or other subjects, the greatest contrast ought to be observed in the principal object ; thus, if the subject be some particular building, it may be represented with a bright yellow light upon it, whilst dark clouds of a cold blue grey thrown behind it will render it more conspicuous than the other parts of the picture where the contrasts are less forcible.

When the colouring of any part of a drawing looks dirty through want of clearness, some artificial object of vivid colours placed against it will destroy the dinginess which would otherwise exist ; for instance, should the colouring of a field look dark, dirty, and want transparency, a figure placed against it, dressed in a white jacket, striped with lake, and yellow or light blue coloured trowsers will render it less opaque.

From the above observations, the student will find that effect depends on *contrast*, more or less subdued by *harmony*, and that a knowledge of effect depends entirely on a thorough knowledge of the different contrasts of form, light and shade, and colour: all therefore that the student will have to attend to in studying the principles of effect, is to obtain a perfect knowledge of contrast, a thing in itself the most easy that can possibly be, as the very word may be said to explain its principles: the arrangement, or *subduing* of contrasts, will likewise be easily learnt (to a certain degree) by the rules given in this lesson.

Let not, however, the student imagine that I offer these chapters as a perfect system of the principles of effect; no, on the contrary, I only give them as a finger-post to direct the traveller on a long but pleasant road, from which, if he attend to the directions I have given, and the ideas to which those directions give birth, it is not likely that he will wander far: should he wish, however, when farther advanced, to obtain the information of another guide, let him consult the works of John Varley, from which I must again acknowledge that I derived my first ideas on this subject; indeed all the merit that I claim is, in having arranged those ideas more simply than he has done, in having adapted them better to the capacities of young persons; and in having

been the *FIRST who has ever offered those ideas to the public in the form of a drawing book*. Let other and better artists than myself do as I have done, and we shall no longer see *drawing masters who cannot draw, and students who do not know what they are doing*.

CONCLUSION.

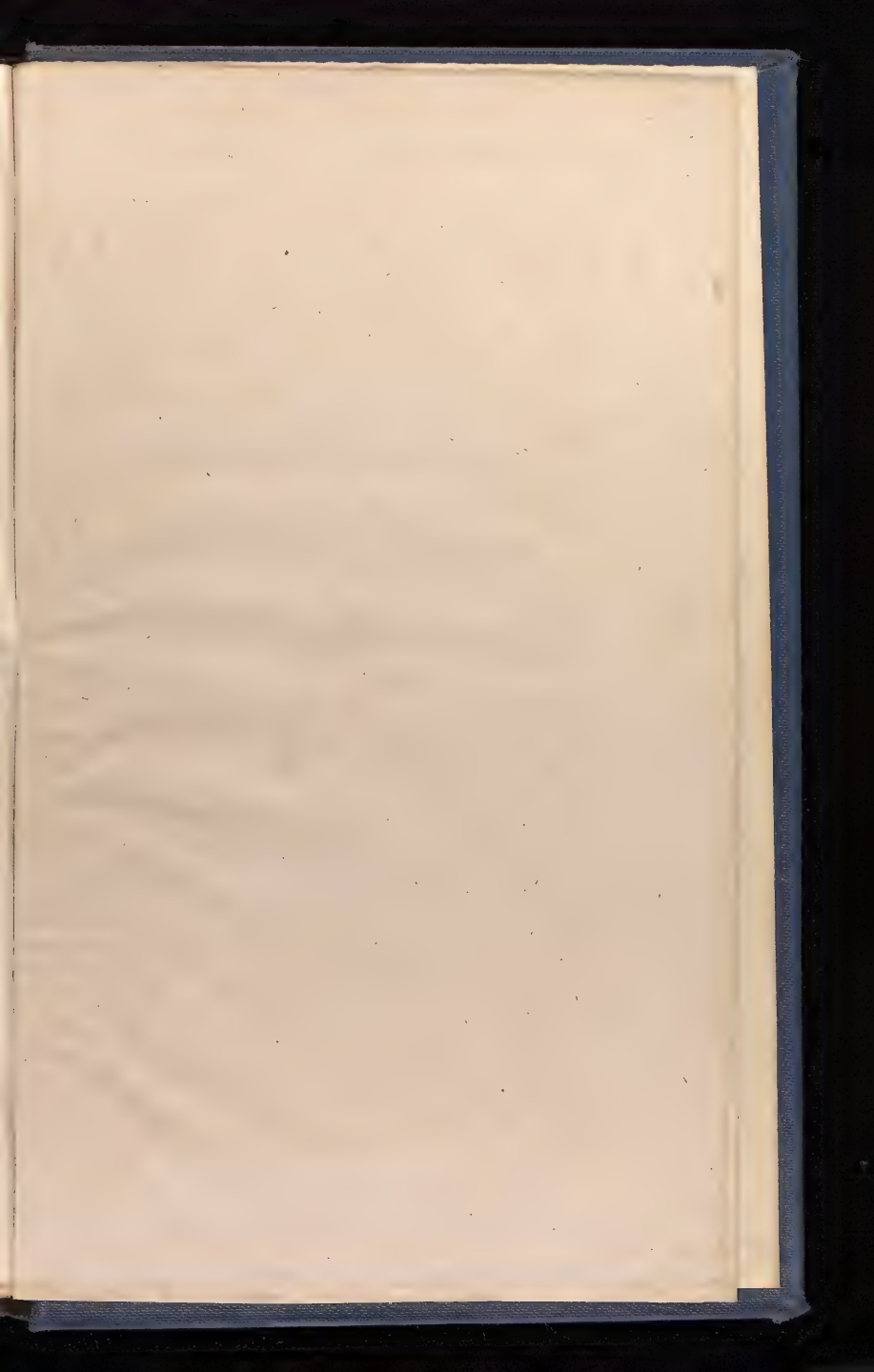
I HAVE now arrived at the end of this Treatise on the Art of Drawing in Water-Colours; and though it consists of fewer pages than most works of this kind, I trust it will be found fully sufficient to answer the purpose intended, which is, *to afford those who are unacquainted with drawing, the means of acquiring it without the aid of a master*. Many will perhaps say, that I am advancing more than my work will make good; in answer to which, I must beg those persons to recollect, that *many of our best artists have raised themselves to their present eminence by their own exertions alone, unaided even by a drawing-book*; that *to acquire this art depends almost entirely on the pupil* *; and that

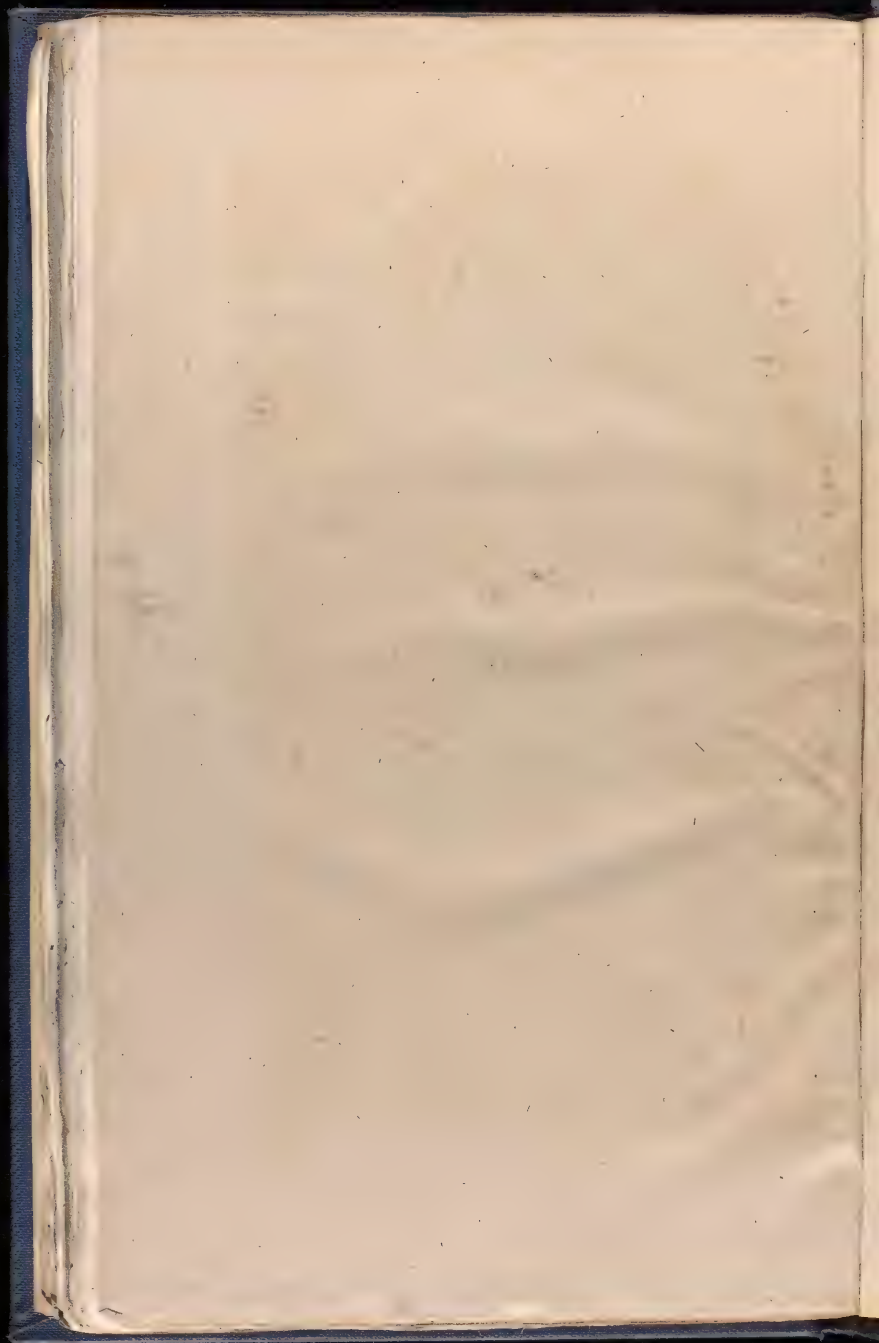
* As I have before observed, a bad master may prevent the student from getting on so fast as he otherwise would, if aided by a good instructor, but the best master can never advance his pupil, if the latter does not aid his endeavours by attention and industry.

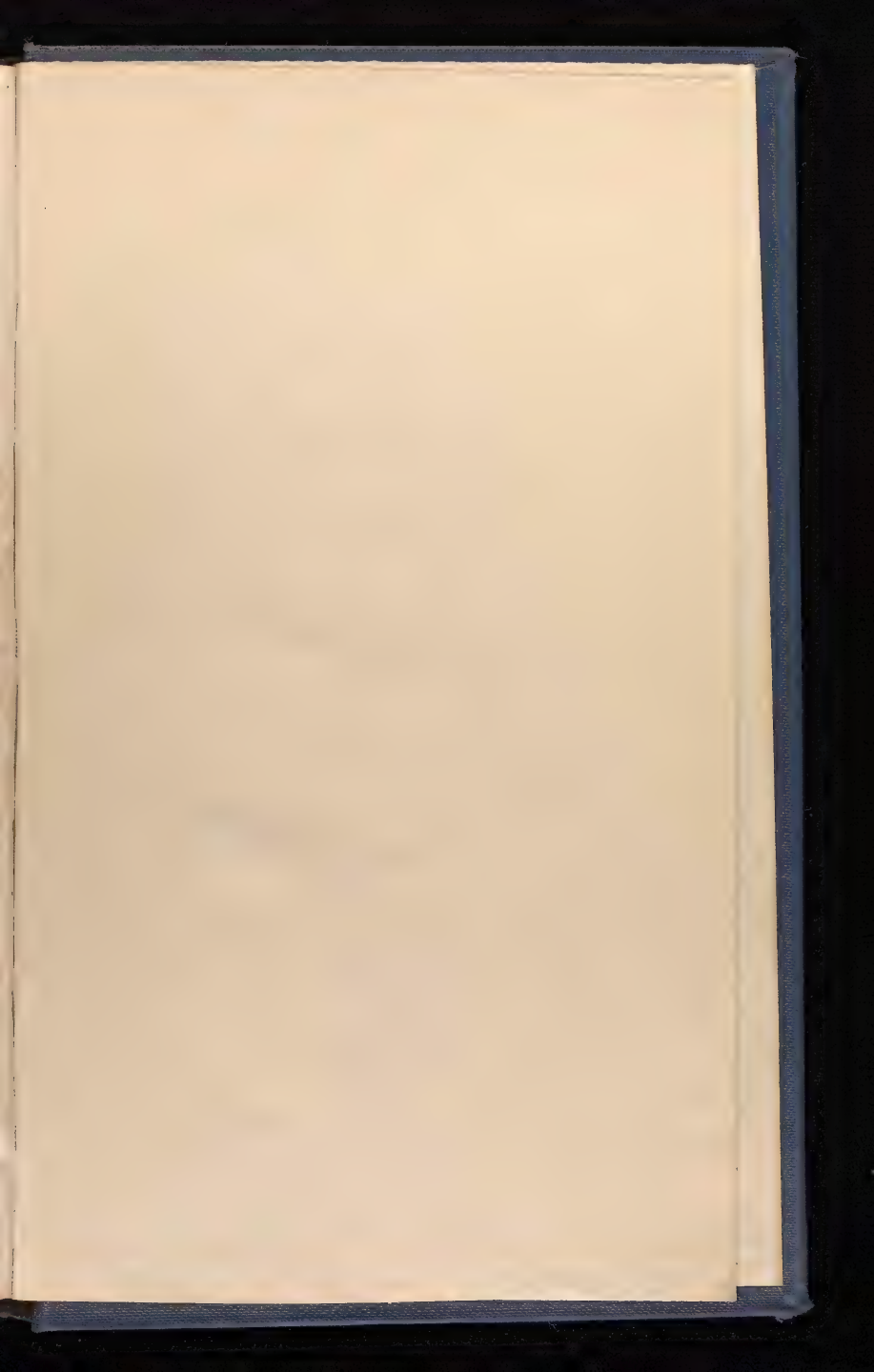
as the art of Drawing (with the exception of the principles of Effect,) is an act dependant more upon practice than theory, so it must necessarily follow that the rules will be short and few, when compared with the time requisite for its acquirement.

THE END.

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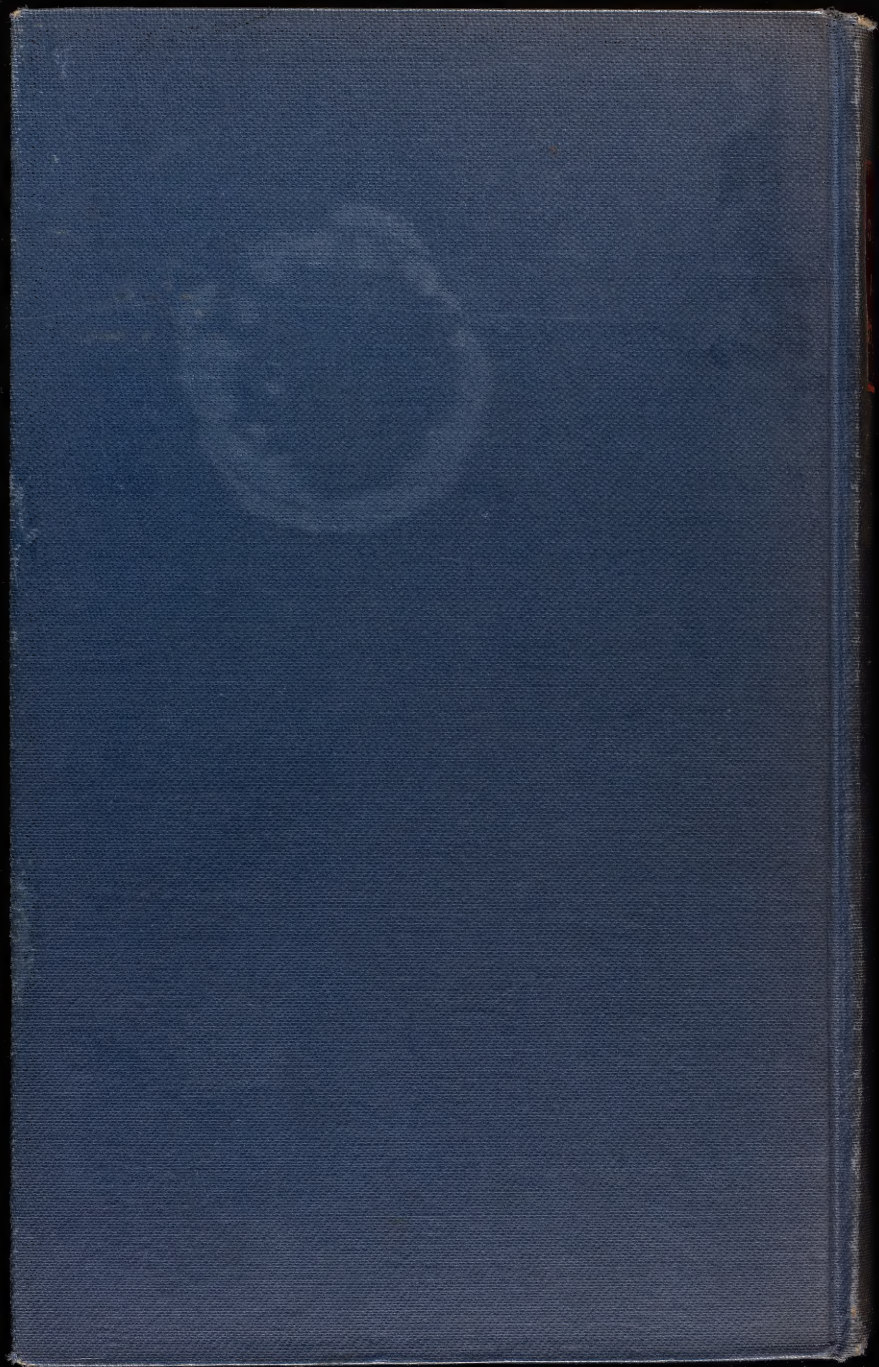
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